



DESTINATION  
**INNOVATION**

AMERICAN HARP SOCIETY, INC

SUMMER INSTITUTE

---

NATIONAL COMPETITION

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CAMP INNOVATION

**JUNE 16-22, 2019**

UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS  
WINSTON-SALEM, NORTH CAROLINA



GreenSpring

AMERICAN YOUTH  
HARP ENSEMBLE

Summer,  
Year-Round,  
Internship  
& Touring  
Opportunities



THIS YEAR

# Let The Harp Take You Places

## Three Options for Immersive, Unforgettable Experiences

### RICHMOND, VIRGINIA

*Intensive School-Year Training  
for Pre-College Harpists,  
Gap Year, College Internships  
& Summer Institutes*

- Weekly study with renowned faculty
- Performances in outstanding venues
- Membership in the internationally-recognized American Youth Harp Ensemble
- Chamber music & orchestral experience
- Master classes with guest artists
- Music history, theory & aural skills
- Gap year: Young Artist Program  
College preparation & career development
- College internships
- Summer Institutes
- Boarding options

### FREDERICK, MARYLAND

*Summer Training*

- World-class faculty & guest artists
- Intensive focus on the harp with performance opportunities, ensemble coaching, individual instruction, master classes and workshops
- Tailored tracks for all stages of musical development, including beginner, intermediate and advanced for students ages 8-22
- Full day and boarding options

VISIT  
*Frederick*  
CITY & COUNTY

### CONCERT TOURS

*By Audition Only*

#### JUNE 2020

*Harp Ensemble, Orchestra & Choir*

Outstanding performance venues and cultural experiences in:

- Budapest, Hungary
- Vienna, Salzburg & Melk, Austria
- Munich, Germany

#### JULY 2020

*Harp Only*

UK tour offering collaboration with former Royal Harpist Claire Jones and UK harp peers

World-class concert opportunities:

- Welsh Proms
- St. John's Smith Square, London
- Oxford
- Other Welsh venues plus participation in the World Harp Congress in Cardiff



**Lynnelle Ediger**, *Artistic Director*

info@greenspringmusic.org | GREENSPRINGMUSIC.ORG



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*Welcome to the*  
**13TH SUMMER INSTITUTE**  
*and the*  
**23RD NATIONAL COMPETITION**  
*of the* **AMERICAN HARP SOCIETY, INC.**

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**Lynne Aspnes**  
*AHS President*

**Elaine Litster**  
*AHS Chairman of the Board*

**Jacquelyn Bartlett & Grace Wepner Ludtke**  
*AHS 2019 Summer Institute Co-Chairs  
and Camp Innovation Directors*

**JoAnn Turovsky**  
*National Competition Director*

**Alison Bjorkedal**  
*Competition Administrator*

**Hosted by the Piedmont & Charlotte Chapters  
of the American Harp Society, Inc.**

**[www.harpsociety.org](http://www.harpsociety.org)**

# SAVE *the* DATE 2020



American Harp Society, Inc.  
44th National Conference

Sunday, June 21 - Wednesday, June 24, 2020

Renaissance Orlando at SeaWorld  
Orlando, Florida

Hosted by the Central Florida Chapter  
of the American Harp Society, Inc.

**THANK YOU** *to the* **FOLLOWING INDIVIDUALS**  
*and* **ORGANIZATIONS** *for the* **GENEROUS DONATION**  
*of their* **TIME, EFFORT, AND RESOURCES**

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UNIVERSITY OF NORTH CAROLINA  
**SCHOOL OF THE ARTS**



**AMERICAN HARP CENTER**



**Jacquelyn Bartlett and Grace Wepner Ludtke**

AHS 2019 Summer Institute Co-Chairs and Camp Innovation Directors

**University of North Carolina Schools of the Arts**

Chancellor Lindsay Bierman • Dean of the School of Music Brian Cole

Suzanna Watkins, Director of Summer Programs • Jason Czaja, Production Manager

The entire staff of UNCASA

**2019 AHS Summer Institute Team**

Jennifer Lane, *Registration*

Christie Henson, *Hospitality*

Leigh Stringfellow Aiyer, *Volunteer Coordinator*

Anne Vorhes, *Harp Pen Coordinator*

Helen Rifas, *Harp Gatherer and Local Publicity*

Grace Wepner Ludtke, *Website Design*

Bill Van Patten, *Appmaster*

Julia Kay Jamieson, Rachel Brandwein, Laura Zaerr,  
Dan Locklair, Alyssa Reit, *Young Composers Project*

Petra Bryan, *Program Book Design*

Lynne Aspnes, *Program Book Editor*

**American Harp Society 23rd National  
Competition Staff**

JoAnn Turovsky, *Director*

Alison Bjorkedal, *Administrator*

Seika Dong, Madeleine Brandli, *Coordinators*

**Home Moravian Church**

Dr. Nola Reed Knouse • Kathy Barnes

Members of the Moramus Chorale

Glenn Seibert

All volunteers who donated their valuable time and expertise to this event, and the harpists  
who generously donated their harps for the use of the Competition and Institute.

**Supporters**

University of North Carolina School of the Arts  
HarpColumn

Anderson Insurance

North Carolina Harp Ensemble

Louis Tortora Charitable Family Fund

Moravian Music Foundation

Piedmont Chapter of the American Harp Society

Charlotte Chapter of the American Harp Society  
American Harp Center

Eastern Music Festival

Jacquelyn Bartlett

Sweet Medie's Bake Shop, Samuel Cook

Dewey's Bakery

Winston-Salem Visitor Center





*The 2019 American Harp Society Summer Institute  
is dedicated to the memory of harpists everywhere  
who have mentored generations of students.  
My mother, Mary Bartlett, was one of those insightful,  
loving, talented, thoughtful and generous teachers.*

*~ Jacquelyn Bartlett*



*Mary Bartlett (1915–2019)*

*“The most important thing in life is to find something  
you love to do, especially if it enhances or  
touches another life. Everything else will fall into place.”*

*~ Mary Bartlett*



## 2019 CHAPTER AMBASSADOR AWARDS

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In 2019, the AHS Board of Directors created the Chapter Ambassador Awards program to inspire student engagement with the AHS national events; to promote community; and to empower recipients to create engagement opportunities within local harp communities. Chapters were invited to nominate up to three students for this honor. Chapters raised funds in support of their students' attendance at the Summer Institute or Camp Innovation, and AHS, Inc. provided a match of up to \$500 per student.

This matching awards program is being presented as an opportunity for the national organization to encourage and support chapter initiatives that promote student participation in the 2019 AHS Camp Innovation and the Summer Institute while simultaneously engaging the student ambassadors in learning about and participating in activities at the national level. Each Ambassador will complete a community engagement project within the next year, sharing what they gained from their national event attendance with their local community.

### **CONGRATULATIONS *to the*** **2019 CHAPTER AMBASSADORS** ***and their* SUPPORTING CHAPTERS:**

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Sarika Ahire, *Dallas Chapter*  
Madeline Chen, *Georgia Chapter*  
Belle Coty, *West Michigan Chapter*  
Gabrielle Grant, *Connecticut Chapter*  
Lindsay Haukom, *Connecticut Chapter*  
Kathleen Hopkins, *Dallas Chapter*  
Erin Howard, *Georgia Chapter*  
Jordan Key, *West Michigan Chapter*  
Caroline Lacitignola, *MetroHarp Chapter*  
Zoe O'Shaughnessy, *Greater Chicago*  
Allison Qui, *Dallas Chapter*  
Eleni Witte, *Georgia Chapter*

# AMERICAN HARP SOCIETY, INC.

## OFFICERS

- \*President Lynne Aspnes
- \*1st Vice-President Lillian Lau
- \*2nd Vice-President Megan Sesma
- \*Secretary Laura Logan Brandenburg
- \*Treasurer Karen Lindquist
- \*Chairman of the Board Elaine Litster

## DIRECTORS-AT-LARGE

- \*Lynne Aspnes
- Paul Baker
- \*Cheryl Dungan Cunningham
- Chen-Yu Huang
- Julia Kay Jamieson
- \*Lillian Lau
- \*Karen Lindquist
- \*Elaine Litster
- Ray Mooers
- Jessica Siegel
- \*Kela Walton
- Brandee Younger

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- Mid Atlantic Region Diane Michaels
- Mid Central Region Nancy Lendrim
- Mid Western Region Erin Wood
- North Central Region Elinor Niemisto
- Northeastern Region \*Megan Sesma
- Southeastern Region Mary Ann Flinn
- Southern Region Sarah Crocker
- Southwestern Region \*Laura Logan Brandenburg

## HONORARY LIFE MEMBERS

- †Pierre Boulez
- Bernard Grandjany
- †Victor Salvi
- Leonard Slatkin

## ADMINISTRATION

- Executive Director Kathryn McManus
- Membership Secretary & Bookkeeper Barbara Sooklal
- Social Media Manager Kela Walton
- Webmaster Stacie Johnston

## AMERICAN HARP JOURNAL

- Executive Editor Leslie Shortlidge
- Associate Editor Emily Laurance
- Advertising Manager, Graphic Designer Stacie Johnston
- Circulation Manager Linda-Rose Hembreiker

\*Member of the 2018-2019 Executive Committee  
† Deceased

## FOUNDING COMMITTEE MEMBERS

- †Marcel Grandjany, Chairman
- †S. Mario DeStefano
- †Mildred Dilling
- †Eileen Malone
- †Lucile Rosenbloom
- †Alberto Salvi
- †Edward Vito
- †Bernard Zighera

## PAST PRESIDENTS

- †Lucile Lawrence (1962-1966)
- †Lucien Thomson (1966-1968)
- †Catherine Gotthoffer (1968-1970)
- †Suzanne Balderston (1970-1972)
- †Catherine Gotthoffer (1972-1976)
- †Ann Stockton (1976-1980)
- †Pearl Chertok (1980-1981)
- Patricia Wooster (1981-1986)
- †Sally Maxwell (1986-1988)
- †John B. Escosa, Sr. (1988-1991)
- Molly E. Hahn (1991-1994)
- †Sally Maxwell (1994-1998)
- Lucy Clark Scandrett (1998-2002)
- William Lovelace (2002-2006)
- Lucy Clark Scandrett (2006-2010)
- Delaine Fedson Leonard (2010-2014)
- Ann Yeung (2014-2016)
- Cheryl Dungan Cunningham (2016-2018)

## PAST CHAIRMEN OF THE BOARD

- †John Blyth (1964-1968)
- †Ann Stockton (1968-1974)
- †Charles Kleinstuber (1974-1975)
- Mario Falcao (1975-1979)
- †Sylvia Meyer (1979-1982)
- †Margaret Ling (1982-1983)
- Faith Carman (1983-1986)
- Ruth Papalia (1986-1988)
- †Lynne Wainwright Palmer (1988-1989)
- Faith Carman (1989-1994)
- David Kolacny (1994-1995)
- Barbara Weiger Lepke-Sims (1995-1998)
- Jan Bishop (1998-2002)
- Linda Wood Rollo (2002-2006)
- Karen Lindquist (2006-2010)
- Felice Pomeranz (2010-2014)
- Cheryl Dungan Cunningham (2014-2016)





*Welcome to the*  
**13th SUMMER INSTITUTE** *and the*  
**23rd NATIONAL COMPETITION**  
*of the* **AMERICAN HARP SOCIETY, INC.**

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We are delighted you are joining us for the 13th American Harp Society, Inc. Summer Institute. The AHS presented their first national conference in 1964 in New York City, and the first Summer Institute in 1995 in Greeley, Colorado. From the beginning these annual gatherings focused on bringing artist presenters and audiences together in a shared learning experience centered on the history and legacy of the harp. Each national event takes approximately two years to plan and implement and is spearheaded by a group of dedicated volunteers working together to prepare a program of workshops, lectures, and concerts highlighting their vision for the future of the harp, their understanding of and appreciation for the legacy of past initiatives in the world of the harp, and that highlights the distinctive regional perspectives where we gather together. Opportunities to expand our creative explorations and learn about and experience contemporary trends in performance and pedagogy combine to make each AHS national event unique, and extraordinary. We applaud and celebrate the numerous volunteers who have, over the years, given so generously of their time and talents to creating events that we want to attend. And we keep moving forward each year with initiatives to meet the needs and interests of an expanding AHS membership, and the broader audiences who delight in the music for the harp.

We come together not only for the music, and the information we learn, but perhaps most importantly we gather as a community: a community of multifaceted and diverse interests, histories, and talents. We gather together at a national event because we care about and for each other, and about sharing our devotion to the harp with each other. We work, we strive, we learn, and we share what we know with each other, with our audiences, and with the broader world of music, because we know that as a community our voice of advocacy for the harp is strong.

Welcome to this 13th Summer Institute and gathering of devoted advocates of the harp. We are so glad you are here with us, and we are grateful to everyone who has worked so hard to bring us together around this instrument we love. Enjoy all that this Institute has to offer and definitely, enjoy each other's company!

Lynne Aspnes  
President  
American Harp Society, Inc.



## WELCOME *from the* CHAIRMAN *of the* BOARD

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Welcome to the 2019 American Harp Society National Competition, Summer Institute and Camp Innovation!

What an inspiring week this will be! We are thrilled to be together on the beautiful campus of the University of North Carolina School of the Arts in Winston-Salem.

The week begins with our 23rd National Competition. Congratulations to the young harpists who have spent countless hours preparing for the competition. All of the finalists in the five divisions are to be commended for being selected to compete on this national stage. Thank you to the teachers, family and friends that have guided these wonderful musicians. JoAnn Turovsky has shepherded the National Competition for many years and we are indebted to her vision and commitment.

Thank you to Jacquelyn Bartlett and Grace Wepner Ludtke, the co-chairs of the 13th Summer Institute who have worked tirelessly to provide a breathtaking array of concerts and workshops. You will be motivated by the breadth and variety of workshop offerings and inspired by the performances of talented harpists across the musical spectrum. Take full advantage of these wonderful musical opportunities, enjoy the musical creations of our Young Composers, and delight in your beautiful historic surroundings.

Welcome as well to the members of AHS' very first summer camp experience. Camp Innovation provides a personal, up-close experience to the entire event! Guided by Maria Luisa Rayan and Elisabeth Remy Johnson, it will be a one-of-a kind opportunity.

Whether a seasoned or beginning harpist, whether a pedal or lever harpist, whether a friend of the harp or a friend of a harpist, we are so glad you are part of this event. Welcome!

Warmest Wishes,  
Elaine Litster  
Chairman of the Board



## WELCOME *from the* EXECUTIVE DIRECTOR

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The American Harp Society, Inc. is delighted to welcome everyone to Winston-Salem for this exciting week of “Destination Innovation”! We are grateful for the hard work and dedication of our Institute chairs and all the volunteers without whom this week would not happen.

Innovation has been a thread throughout the history of our instrument. The earliest musicians added a rigid side to their bow to create a more stable instrument. Lever systems were devised to allow for greater musical expression. Then there’s the plethora of later innovations with chromatic harps, double and triple strung instruments, and single and double action pedals. And players have found innovative musical expression on the harp, from folk and ethnic music to classical, pop, jazz, modern and even electronic genres. The sky’s the limit! We hope that what you experience at this year’s Summer Institute, National Competition and new Camp Innovation will provide inspiration and information that lead to your own innovative experience of music and the harp. Thank you for joining us!

Kathryn McManus  
Executive Director



## **WELCOME *from the*** **2019 INSTITUTE** **COORDINATORS**

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Welcome to the 2019 American Harp Society 13th Summer Institute, 23rd National Competition, and the very first Camp Innovation at the University of North Carolina School of the Arts in Winston-Salem. We are delighted that you have made this your DESTINATION INNOVATION as we propel harpists into the future with innovative ideas and creative concepts.

We are excited about the workshops, concerts, and festivities, along with new ideas and innovative programming that has all been planned for you. Creativity, multimedia, thematic programming, and ‘cutting edge’ ideas have inspired us to assemble a powerful presentation for your enjoyment and growth as a harpist, a teacher, or professional artist alike. We encourage you to stay for the entire week as each day has a different theme, culminating with performances of some of the most creative projects on the final day.

The American Harp Society is an influential organization with the mission to “celebrate our legacy, inspire excellence, and empower the next generation of harpists”. We expect that you will see this mission come to life as you experience the sights and sounds of the coming week. As volunteers, we have enjoyed collaborating with the staff of the University of North Carolina School of the Arts and the AHS Board of Directors and Executive Director while building partnerships with our esteemed sponsors to bring you an informative, fun and intriguing week of events and hope that you are enlightened and thrilled with your experience here in North Carolina!

Warm regards,  
Jacquelyn Bartlett & Grace Wepner Ludtke  
2019 AHS Summer Institute Co-Chairs

## 2019 INSTITUTE COORDINATORS

**Jacquelyn Bartlett** made her solo debut at the Chicago Symphony Orchestra hall at the age of sixteen, while still a student at the Interlochen Arts Academy, before attending the Oberlin College Conservatory of Music as a harp major and a piano minor. An early student of her mother, Mary Bartlett, Jacquelyn subsequently studied with Carlos Salzedo, Alice Chalifoux, Lucille Lawrence, and Susann McDonald. Ms. Bartlett has held principal harp positions with the National Ballet Company in Washington D.C., the Indianapolis Symphony Orchestra, and the North Carolina Symphony. A passionate educator, Ms. Bartlett is Professor of Harp and Chamber Music at the University of North Carolina School of the Arts in Winston-Salem and is the Artistic Director and Conductor of the North Carolina Harp Ensemble.

**Grace Ludtke** enjoys her career as a professional harpist and has performed with the North Carolina Opera, the Greensboro Opera, the Greensboro Symphony, and the Winston-Salem Symphony. Ms. Ludtke unified her passions for music and social interest by co-founding the North Carolina Harp Ensemble in 2010. Ms. Ludtke's diverse stage experiences informs her goal to educate and empower harpists to become the best versions of themselves on and off the stage, thus helping to build strong leaders in our harp community. Ms. Ludtke holds the Master of Social Work degree with a concentration in empowerment practice from Winthrop University, Rock Hill, SC, and the Bachelor of Music degree from the Petrie School of Music at Converse College, Spartanburg, SC.

## AHS 23RD NATIONAL COMPETITION COORDINATORS

**Director: JoAnn Turovsky** is principal harpist with the Los Angeles Opera Orchestra, the Los Angeles Chamber Orchestra, and the Los Angeles Master Chorale Orchestra. She is the professor of harp at the Thornton School of Music at the University of Southern California, the Colburn Conservatory, the Colburn School of Performing Arts and Music Academy of the West in Santa Barbara. Ms. Turovsky appears frequently as soloist with musical organizations throughout California and is busy in the motion picture and television industry. John Williams has written a solo piece for harp that she performed on the Angela's Ashes sound track. Her spare time is happily devoted to being outsmarted by her Australian Shepherd, Reggie and five equally busy cats. Ms. Turovsky won both the Intermediate II and Young Professional divisions of the American Harp Society, Inc. National Competition in the stone ages and has been Chairman of the Competition since 1981.

**Administrator: Alison Bjorkedal** is a freelance harpist based in the Los Angeles area. She is a member of the Southwest Chamber Music, MUSE/IQUE and the Golden State Pops Orchestra and has performed with the San Diego Symphony, Pasadena Symphony/ Pops and Long Beach Symphony. Named an "excellent player" and "intrepid young harpist" by the *Los Angeles Times*, notable chamber music performances include the world premieres of William Kraft's Encounters XIII for harp and percussion, Anne LeBaron's HSING for solo harp and Wadada Leo Smith's Ten Freedom Summers, a 2013 Pulitzer Prize finalist. Alison holds both the Master of Music and Doctor of Musical Arts degrees in harp performance from the University of Oregon where she studied with Sally Maxwell and Laura Zaerr. As a teacher, Alison maintains a private harp studio and is Music Appreciation faculty at Pasadena City College. In addition to the harp, Alison plays the Kithara (a Harry Partch instrument) with Grammy-winning ensemble Partch.



Dear Friends,

On behalf of the entire UNCSA School of Music team, I am thrilled to welcome the members of the American Harp Society to Winston-Salem. We are honored to serve as your hosts for 13<sup>th</sup> annual AHS Summer Institute - as well as its 23<sup>rd</sup> National Competition and 1<sup>st</sup> ever AHS Camp Innovation - and hope that you all have an enjoyable and inspiring stay here on campus.

In 1963, the University of North Carolina School of the Arts became the first state-supported public university of arts conservatories in the United States of America. Now after more than 50 years, UNCSA continues to be a unique and special arts ecosystem that serves talented young artists in North Carolina and beyond. The close proximity and integration of our five arts schools – Music, Dance, Drama, Design & Production, and Filmmaking – allow for incredible opportunities for interdisciplinary collaboration and creation on this campus, the kinds of experiences that are so vital to the arts industry of today and the careers in which our young artists will engage. Our popular social media hashtag is the best way to put it: **#wecreatehere**.

This year has been a big one for the UNCSA School of Music, as we ushered in a number of big projects and productions – from our celebration of the Bernstein centenary with a new production of his MASS, to residencies by the Grammy-winning contemporary ensemble *Eighth Blackbird* and the Chamber Music Society of Lincoln Center, to the initial design for a new record label being created at UNCSA. We are also now completing the second year of a new strategic plan that is charting the course for the next era. I'm proud of the work our faculty is doing to combine the best elements of the conservatory model with the new tools, experiences, and opportunities of today in order to create new paths for our students. I would like to share with you the Vision Statement that we created together in this process:

*Our community is dedicated to the transformative power of music and the importance of the artist connecting with and contributing to society.*

*Using a contemporary approach to teaching and learning, we embody the best traditions of the conservatory model while embracing the tools of today through emphasis on creation, discovery, current technology, and entrepreneurship.*

*We nurture the next generation of innovative artists who will engage and shape the creative industries of today and tomorrow.*

We invite you to get to know even more about the UNCSA School of Music, and look forward to working together to provide transformative music education and training for young harpists across the nation. We wish you the best in your Institute and Competition, and hope that we can help make it the best yet.

Sincerely,

A handwritten signature in black ink, appearing to read "B. Cole".

Brian Cole  
Dean, UNCSA School of Music





Dear Friends,

On behalf of our Board of Trustees, faculty, staff and students, I'm delighted to welcome you—members of the American Harp Society (AHS) and attendees of the Society's 13th Summer Institute and 23rd National Competition—to the University of North Carolina School of the Arts (UNCSA).

Our one-of-a-kind institution embodies one of many artistic firsts in North Carolina, which established the nation's first state art museum, the nation's first state symphony, the nation's first arts council (right here in Winston-Salem, the City of Arts and Innovation), and the School of the Arts—the nation's first state-supported arts conservatory.

Often described as the System's "crown jewel," the School of the Arts is composed of five distinct arts conservatories—Dance, Design and Production, Drama, Filmmaking, and Music. Our mission, by legislative mandate, is to train exceptionally talented students for professional careers in the arts and to serve as a cultural resource for the people of our state and nation.

Our School of Music offers a transformative music conservatory experience that combines intensive individual study under artist mentors with a variety of performance opportunities—more than 200 recitals, concerts and operas each year, including collaborations with other UNCSA performing arts schools. In addition to our competitive music school undergraduate and graduate programs, we're pleased to offer one of the nation's only four-year residential high school programs.

I'm as proud as any parent of our students' successes. They consistently win competitions, honors and accolades across the state and around the world. For example, one of the graduates of our harp program, Ian McVoy, won the International Harp Competition of Mexico while still a student here! Alumni of our music school serve as members of the world's finest symphony orchestras and opera companies. They and alumni from our other schools perform in or work behind the scenes of Broadway shows, blockbuster films, television, regional theater and dance companies; they've won or been nominated for all of the major awards in the entertainment industry, including Tony, Oscar, Emmy, Grammy and Golden Globe.

We at UNCSA are honored to host the American Harp Society and excited to have professional harpists as well as harp students from across the country attend these important events on our campus. Not only will our campus community benefit from these harp concerts, but our larger community of Winston-Salem and the Piedmont Triad area will be culturally enriched.

I would like to thank School of Music Dean Brian Cole and Harp Department Chair Jacquelyn Bartlett for spearheading this wonderful event on behalf of UNCSA.

My personal best to all of you for an enjoyable and productive conference. I sincerely hope that your time at UNCSA is pleasant and fruitful.

Warmest regards,

A handwritten signature in black ink that reads "Lindsay Bierman". The signature is written in a cursive, flowing style.

M. Lindsay Bierman  
Chancellor

# 23RD NATIONAL COMPETITION FINALISTS

Finalists are chosen from among all of the recorded preliminary round entries. The final rounds in Watson Hall are open to all Institute attendees. The times for each division are included in the daily schedule, with competitor order determined by lottery.

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## Junior Division

(Maximum age 12 years on 1 June 2019)

Kaila Blodgett, *Western Region*  
Erin Choi, *Pacific Region*  
Grace Hong, *Pacific Region*  
Tessa Jackson, *Southeastern Region*  
Olivia Lee, *Northeastern Region*  
Calene Lee, *Pacific Region*  
Sophia Love, *Western Region*  
Sarah Smith, *Northeastern Region*  
Aaron Stewart, *Northeastern Region*  
Megan Williams, *Western Region*

## Intermediate I Division

(Maximum age 15 years on 1 June 2019)

Isabel Cardenes, *Midatlantic Region*  
Ava Crook, *Southeastern Region*  
Jadelyn Ding, *Midatlantic Region*  
Belle Divine, *Southeastern Region*  
Kathleen Hopkins, *South Central Region*  
Sophia Jho, *Midatlantic Region*  
Elizabeth Johnson, *Midatlantic Region*  
Judy Liu, *Pacific Region*  
Skyler Moon, *Midatlantic Region*  
Eunice Park, *Midatlantic Region*

## Intermediate II Division

(Maximum age 18 years on 1 June 2019)

Priyanka Gohal, *Midcentral Region*  
Beth Henson, *Southeastern Region*  
Julia Johnson, *Western Region*  
Shaylen Joos, *Northeastern Region*  
Amanda Kengor, *Midatlantic Region*  
Annette Lee, *Pacific Region*  
Danielle Nam, *Pacific Region*  
Lily Primus, *Western Region*  
Erika Rosen, *Western Region*

## Advanced Division

(Maximum age 21 years on 1 June 2019)

Kaila Geisinger, *Southeastern Region*  
Caroline Mellott, *Northeastern Region*  
Morgan Short, *Midatlantic Region*  
Claire Thai, *Western Region*  
Clara Warford, *Southern Region*

## Young Professional Division

(Maximum age 30 years on 1 June 2019)

Hannah Cope, *Western Region*  
Anna Ellsworth, *Midcentral Region*  
Chelsea Lane, *Northeastern Region*  
Adam Phan, *Northeastern Region*  
Juan Riveros, *Midcentral Region*  
Noël Wan, *Northcentral Region*  
Hope Wilk, *Northeastern Region*  
Caroline Wilkins, *Pacific Region*  
Haley Rhodeside, *Western Region*

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The American Harp Society, Inc., gratefully acknowledges the contributions of these AHS members in support of the prize funding for the 2019 AHS National Competition.

### Los Angeles Chapter of the American Harp Society, Inc.

First Prize, Young Professional Division, in honor of Catherine Gotthoffer

### JoAnn Turovsky

First Prize, Intermediate II Division, in memory of Emily Bernstein

# REQUIRED REPERTOIRE

## Junior Division

(Maximum age 12 years on June 1, 2019)

CPE Bach *Solfeggietto* (any edition)  
Thomas *The Minstrel's Adieu to his Native Land*  
Grandjany *Automne*

## Intermediate I Division

(Maximum age 15 years on June 1, 2019)

Handel/Zingel *Tema con variazioni*  
Tournier *Etude de Concert Au Matin*  
Natra *Sonatine*

## Intermediate II Division

(Maximum age 18 years on June 1, 2019)

Bach *Largo in F Major, from the Sonata No. 3 in C Major, BWV 1005 for solo violin.* Any edition. (Note: The Grandjany edition is entitled *Largo from Bach's Sonata No. 5 for violin.*)  
Grandjany *Fantaisie on a Theme of Haydn*  
Watkins *Petite Suite*

## Advanced Division

(Maximum age 21 years on June 1, 2019)

Spohr *Variations sur l'air "Je suis encore dans mon printemps"*  
Presle *Le Jardin Mouille*  
Rota *Sarabande e Toccata*

## Young Professional Division

(Maximum age 30 years on June 1, 2019)

Faure *Une Chatelaine en sa Tour*

Choose one:

Paradisi *Toccata in A Major*  
or  
Loeillet *Toccata in F Major*

Choose one:

Renie *Ballade Fantastique*  
or  
Salzedo *Ballade*

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*All compositions in all divisions must be performed by memory.*

*All repeats optional except where stated otherwise.*

*Spoken program notes will be required in the final round.*

*Finalists will be asked to submit a program appropriate for Concert Artist recitals.*

## 2019 COMPETITION SCHEDULE

*Competition final rounds are open to all at no charge. The inside door monitor will admit audience members between competitors. Please enter and exit only between competitors.*

### SUNDAY, JUNE 16

3:00 - 8:10 PM Intermediate II Division Finals

### MONDAY, JUNE 17

9:00 am - 4:30 PM Young Professional Division Finals

### TUESDAY, JUNE 18

10:00 am - 2:30 PM Intermediate I Division Finals

6:00 pm - 9:30 PM Advanced Division Finals

### WEDNESDAY, JUNE 19

8:30 am - 12:30 PM Junior Division Finals

# 2019 CAMP INNOVATION SCHEDULE

This one-week residential camp offers lever and pedal harpists ages 12-17 access to a week of educational and musical programming. Campers are divided into three groups (Create, Innovate, and Imagine) to provide a more personal learning experience.

## 2019 CAMP INNOVATION PERSONNEL

**Artist Faculty:** Elisabeth Remy Johnson and Maria Luisa Rayan  
**Camp Counselors:** Amber Carpenter, Kristen Bruce, and Tamar Rowe.

### Camp Innovation Students

Daya Asokan, Greensboro, NC	Erin Howard, Atlanta, GA	Allison Qui, Frisco, TX
Lauren Barfield, Orlando, FL	Ashleigh Jones, Charlotte, NC	Sophie Rocco, Greensboro, NC
Sunniva Berg, St. Paul, MN	Jordan Key, Howell, MI	Rebekah Thompson, Macon, GA
Madeline Chen, Sandy Springs, GA	Caroline Lacitignola, Brooklyn, NY	Liana Tortora, Chapel Hill, NC
Gabrielle Grant, Rocky Hill, CT	Angela Lee, Cary, NC	Annalynn Waddy, Macon, GA
Eliza Grayer, Durham, NC	Brigid May, Holly Springs, NC	Eleni Witte, Kennesaw, GA
Ezekiel Harris, Wheat Ridge, CO	Julianne McCollough, Littleton, CO	Madeleine Worrall, Denver, CO
Lindsay Haukom, Mansfield Center, CT	Gisela Mejia-Holguin, Deluth, GA	
Lucy Hester, Holly Springs, NC	Sion Moultrie, Charlotte, NC	

## CAMP INNOVATION BEGINS

### SUNDAY, JUNE 16, 2019

4:30 PM	<b>Welcome</b> AHS President Lynne Aspnes, Camp Faculty & Counselors
5:00 PM	<b>Creative Activity (Ice-breaker)</b>
6:30 - 8:30 PM	<b>Workshop</b> Maria Luisa Rayan & Elisabeth Remy Johnson

### MONDAY, JUNE 17, 2019

8:00 AM	<b>Tune/Practice</b>
9:00 - 11:00 AM	<b>Masterclass (Group Innovate)</b> Elisabeth Remy Johnson
9:00 - 11:00 AM	<b>Masterclass (Group Create)</b> Maria Luisa Rayan
9:00 - 11:00 AM	<b>Attend AHS Competition (Group Imagine)</b> Practice
11:00 AM	<b>Creative Activity</b>
1:00 - 3:00 PM	<b>Masterclass (Group Imagine)</b> Maria Luisa Rayan
1:00 - 5:45 PM	<b>Attend AHS Competition (Groups Innovate &amp; Create)</b> Practice
3:00 - 5:45 PM	<b>Attend Competition (Group Imagine)</b> Practice
7:30 PM	<b>Concert</b>

# 2019 CAMP INNOVATION SCHEDULE

## TUESDAY, JUNE 18, 2019

8:00 AM	Tune/Practice
9:00 - 11:00 AM	<b>Masterclass (Group Innovate)</b> Maria Luisa Rayan
9:00 - 11:00 AM	<b>Masterclass (Group Create)</b> Elisabeth Remy Johnson
9:00 - 11:00 AM	<b>Attend AHS Competition (Group Imagine)</b> Practice
11:00 AM	<b>Creative Activity</b>
1:00 - 3:00 PM	<b>Masterclass (Group Imagine)</b> Elisabeth Remy Johnson
1:00 - 5:45 PM	<b>Attend AHS Competition (Groups Innovate, Create)</b> Practice
3:00PM-5:45PM	<b>Attend AHS Competition (Group Imagine)</b> Practice
7:30 PM	Concert at Old Salem

## SUMMER INSTITUTE BEGINS

## WEDNESDAY, JUNE 19, 2019

8:00 AM	Tune/Practice
9:00 - 11:00 AM	Rehearsal for Storytelling Recital
11:00AM	Three Day Summary

Full immersion into all Institute programming through Saturday

## SATURDAY, JUNE 22, 2019

8:30 AM - 9:15 AM	Rehearsal for Storytelling Recital
11:00 AM - 12:00 PM	<b>Closing Concert: The Next Generation.</b> Mixed-media performances by student harpists <b>Morgan Short &amp; Liana Tortora</b> & the Camp Innovation storytelling-recital, <i>The Snow Queen</i> by Hans Christian Andersen with music and script adaption by <b>Alyssa Reit</b> .
12:00- 2:00 PM	<b>Closing Southern Buffet.</b> Tickets can be purchased for \$20 at the registration table (deadline noon Wednesday).

# OPERATING HOURS

## REGISTRATION & APARTMENT CHECK IN/OUT

### *Watson Hall Lobby*

Tuesday 2:00 - 9:00 PM  
Wednesday 10:00 AM - 9:00 PM  
Thursday 8:15 AM - 6:30 PM  
Friday 8:15 AM - 6:30 PM  
Saturday 8:15 AM - 11:30 AM Final Apartment check out.

**Apartment residents please note!** *You will be subject to a \$50 FINE from UNCSA for LOST or UNRETURNED KEYS. Please remember to check out and return your keys when you leave your on campus housing.*

**A lost OneCard (required for building access) is subject to a \$15 replacement fee.**  
*(OneCards do not have to be returned.)*

## DINING HALL

### *Hanes Student Center*

#### **Breakfast**

Weekdays 7:15 - 10:00 AM *full breakfast*  
10:00 - 11:00 AM *continental breakfast only*  
Saturday 9:00 - 11:00 am

#### **Lunch** 11:30 am

**Important note:** There are a number of summer programs on campus, and it is VERY important to proceed to the Dining Hall immediately at 11:30 am to avoid congestion in the cafeteria lines.

#### **Dinner** 4:30 - 7:30 PM

Individual meals may be purchased a la carte every day.

### *Eisenburg Social Hall*

#### **Closing Southern Buffet Luncheon**

Saturday 12:00 - 2:00 PM  
*The deadline to purchase tickets is Wednesday by noon.*

# INSTRUMENT SECURITY

Institute registrants are welcome to keep personal harps in their hotel room or apartment, where practicing is allowed within reasonable hours. Competitors and Institute performer/presenters may store their harps in the Harp Pen in the Gray Building or the School of Music. Space in the Harp Pen may be available on a limited basis for personal instrument storage. The Harp Pen will be secure, monitored, and/or locked 24 hours a day.

Harpists loaning instruments to the Institute and/or Competition must sign a liability release form and receive a registration tag for their harp. Neither the AHS nor the University provides insurance for any harps, nor are they liable for damages that may occur while at the Institute. Harps will be registered, labeled, and moved to the Harp Pen by their owner unless prior arrangements have been made with the Harp Pen Coordinator.



## NAME BADGES

Your name badge serves as admission to all concerts, concert receptions, master classes, and workshops. It must be with you at all times. Please remove badges when you leave the campus to sightsee and explore. This is recommended for visitor safety and will help you to enjoy your time in Winston- Salem..

## CONCERT TICKETS

Admission to evening concerts and concert receptions is included with your Institute registration. Additional tickets for **all** concerts may be purchased by non-registered guests for \$25 at the Box Office in Watson Hall in advance, or at the door to the concerts.

## WIFI AVAILABLE

Wireless access to the UNCSA network is available across the campus. Login instructions are available at the Registration Desk.

## MANAGE YOUR INSTITUTE EXPERIENCE WITH THE AHS APP

The AHS Summer Institute smartphone app provides instant access on your smartphone or tablet to schedules, bios, programs,, maps, and so much more. Share your favorite pictures for all to see, and connect with other attendees in real time.

Download the “**Attendify - Network at Events**” app from the App Store or Google Play, and sign up with the same email you used for the Institute registration. Search within the app for “**2019 AHS Summer Institute**”. When found, tap “Join” to access the event, see the full, up-to-date information and start interacting with other users.

## SOCIAL MEDIA

Tag us in your social media posts:  
**#destinationharp?@AHSInstitute**  
**#HarpSociety @HarpSociety**

## SHARE YOUR INSTITUTE EXPERIENCE

In order to improve future summer institutes, we want your feedback. A paper survey form is in your attendee bag, and it can be dropped in the box at the Registration table any time during the Institute. An online form is also available for your convenience at [http://bit.ly/AHS\\_eval2019](http://bit.ly/AHS_eval2019). Please submit your comments by July 15th. Thank you!

## SESSION COURTESY

Please remember to turn off cell phones during any performance or presentation. Doors will open 15 minutes before scheduled concert and/or workshop start times. Out of courtesy to the performers, please do not disturb pre-concert set-ups, sound-checks, or tuning. Thank you.

## PHOTOGRAPHS OR VIDEOS

No photographing or videotaping is allowed in any scheduled concert or presentation (with or without flash and including cell phone cameras) except by official Institute photographers and videographers.

## NO RECORDINGS

No recording is allowed during any performance or presentation at any time. This policy will be strictly enforced. Archival recordings for loan to chapters and members will be available through the AHS Archives in a few months.

## SMOKING

Smoking is prohibited in any building on the UNCSA campus. Smoking is permissible in outside areas unless these spaces are within 50 feet of a building's in-take pipes, vents, doors, or a location where outside air is otherwise drawn into a building. University of North Carolina School of the Arts, Policy #703.



MY HARP MASTERY

# Teachers Forum

JOIN OUR COMMUNITY OF HARP TEACHERS.  
THE FORUM IS A PLACE TO CONNECT WITH YOUR  
PEERS, GAIN SUPPORT AND SHARE IDEAS.

**Visit Us**

[harphappiness.com/teachers](http://harphappiness.com/teachers)

# UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS

## Campus Map

### Registration

Watson Hall Lobby (#23)

### Concerts

Watson Hall (School of Music #23)

Crawford Hall (Gray Building, #30)

Hood Recital Hall (Gray Building, #30)

### Workshops

School of Music (#23)

Gray Building (#30)

Library (#22)

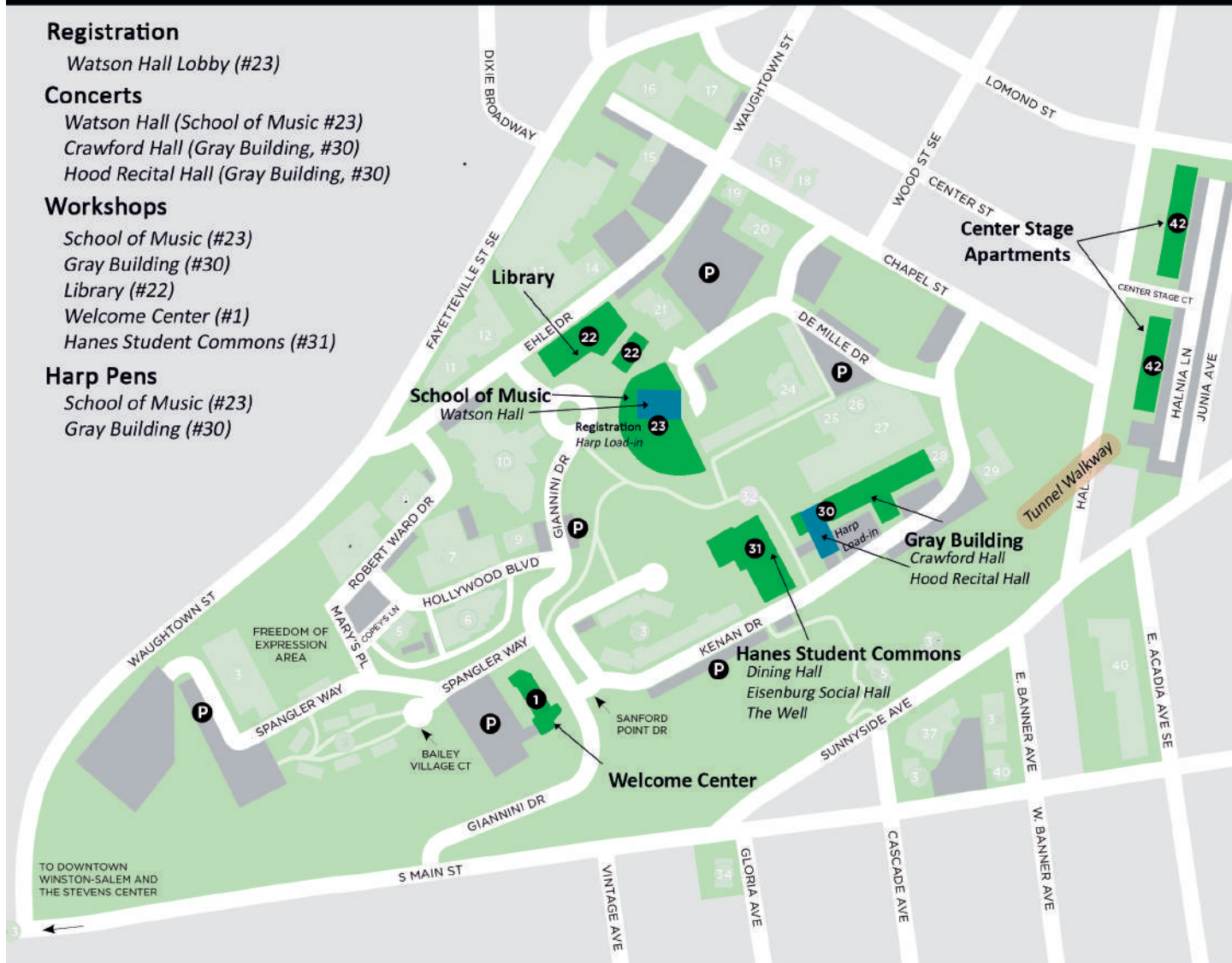
Welcome Center (#1)

Hanes Student Commons (#31)

### Harp Pens

School of Music (#23)

Gray Building (#30)



KEY: Cra=Crawford Hall; Eis=Eisenburg Social Hall; Lib=Library; Wa =Watson Hall; Wel Cen=Welcome Center

# SCHEDULE-AT-A-GLANCE

## SUNDAY, JUNE 16

### COMPETITION

3:00 - 8:10 PM

Intermediate II Division Final (*Wat*)

## MONDAY, JUNE 1

### ADMINISTRATION

6:00 - 10:00 PM

AHS Executive Committee (*Lib 4209*)

### COMPETITION

9:00 AM - 4:30 PM

Young Professional Division Finals (*Wat*)

### PUBLIC CONCERT

7:30 PM

An Orchestra of Harps. The North Carolina Harp Ensemble and the Peabody Preparatory Harp Ensemble perform. (*Cra*)

## TUESDAY, JUNE 18

### ADMINISTRATION

8:30 AM - 12:00 PM

AHS Board of Directors Meeting (*Lib 4209*)

12:00 - 1:30 PM

AHS Grants Committee (*Lib 2209*)

1:30 - 5:00 PM

AHS Board of Directors Meeting (*Lib 4209*)

5:00 - 7:00 PM

AHS Regional Directors Meeting (*Lib 4209*)

7:00 - 10:00 PM

AHS Board of Directors Meeting (*Lib 4209*)

### REGISTRATION

2:00 - 9:00 PM

Watson Hall Lobby

### COMPETITION

10:00 AM - 2:30 PM

Intermediate I Division Finals (*Wat*)

6:00 - 9:30 PM

Advanced Division Finals (*Wat*)

### PUBLIC CONCERT

7:00 PM Buses depart from in front of Watson Hall, to the Home Moravian Church.

7:30 - 9:00 PM

Concert: Early Music for Voices, Harps, Strings & Organ (*Home Moravian Church, 529 S Church Street*)

## WEDNESDAY, JUNE 19

### ADMINISTRATION

8:00 - 9:00 AM

AHS Group Coordinators Meeting (*Lib 2209*)

9:00 - 12:00 PM

AHS Board of Directors Meeting (*Lib 4209*)

3:00 - 4:00 PM

Seating of New Board Members (*Eis*)

### REGISTRATION

10:00 AM - 9:00 PM

Watson Hall Lobby

### COMPETITION

8:30 AM - 12:30 PM

Junior Division Finals (*Wat*)

### INSTITUTE

1:00 - 2:00 PM

Opening Concert: AHS Concert Artist Abigail Kent (*Cra*)

2:00 - 3:00 PM

Annual Membership Meeting & Dessert Reception (*Eis*)

3:15 - 4:15 PM

Workshop: Recalling Innovation & Agency for Modern Times (*Wat*)

3:15 - 4:15 PM

Workshop: Innovations, Influences & Legacy (*Cra*)

4:30 - 5:30 PM

Concert: Sustaining Sounds (*Cra*)

7:30 - 9:30 PM

Concert: History in Harmony (*Cra*)  
Reception (*Eis*)

KEY: Cra=Crawford Hall; Eis=Eisenburg Social Hall; Lib=Library; Wa =Watson Hall; Wel Cen=Welcome Center

## THURSDAY, JUNE 20

### ADMINISTRATION

**7:30 - 8:30 AM**

AHS Presidential Advisory Committee Meeting (*Lib 4209*)

### REGISTRATION

**8:15 AM - 6:30 PM**

Watson Hall Lobby

### INSTITUTE

**8:30 - 9:20 AM**

Workshop: The Mindful Musician (*Wel Cen*)

**8:30 - 9:20 AM**

Workshop: Designing Deliberate Practice for Harpists (*Lib*)

**8:30 - 10:20 AM**

Master class: The Young Composers Project (*Wat*)

**9:30 - 10:20 AM**

Lecture-Recital: The Brilliance & Tragedy of 20th Century composer Fernande (*Cra*)

**9:30 - 10:20 AM**

Workshop: Yoga for Harpists (*The Well*)

**10:30 - 11:30 AM**

Concert: AHS 2019 National Competition Winners (*Wat*)

**11:30 AM - 1:00 PM**

Lunch Activity (Walk-in): All About Tone (*The Well*)

**1:15 - 2:45 PM**

Master class: Interpretations & Expressivity (*Wat*)

**1:15 - 2:45 PM**

Workshop: Young Composers Project Q & A (*Lib Aud*)

**1:15 - 2:45 PM**

Master Series Forum: Power Performance (*Eis*)

**3:00 - 4:15 PM**

Concert: Collaboration: The Heart of Innovation (*Crawford Hall*)

**3:00 - 4:15 PM**

Lecture-Recital: Contemporary Chamber Music & The Interdisciplinary Imagination (*Wat*)

**4:30 - 5:30 PM**

Concert: Propelling New Music (*Cra*)

**7:30 - 9:30 PM**

Concert: Lost Influences - Evolution of a Harpist (*Cra*)  
Reception following (*Eis*)

## FRIDAY, JUNE 21

### ADMINISTRATION

**7:30 - 8:30 AM**

AHS Executive Committee Meeting (*Lib 4209*)

### REGISTRATION

**8:15 AM - 6:30 PM**

Watson Hall Lobby

### INSTITUTE

**8:30 - 9:20 AM**

Workshop: Eurhythmics, Developing Your Musical Intuition & Ideas through Physical Movement (*Eis*)

**8:30 - 9:20 AM**

Workshop: Creating Musicians, Teaching Beyond the Harp (*Wel Cen*)

**8:30 - 10:20 AM**

Master class: Myths & Legends with Nikolaz Cadoret (*Wat*)

**9:30 - 10:20 AM**

Workshop: That's So Extra! Playing the Harp While Singing, Acting, and More. (*Cra*)

**9:30 - 10:20 AM**

Workshop: Ease & Presence: Prevent Injury, Reduce Stress & Increase Productivity through Alexander Technique. (*Eis*)

**10:30 - 11:30 AM**

Concert: Folklore & Fairy Tales (*Wat*)

**11:30 AM - 1:00 PM**

Lunch Activity (Walk-in): Mastering the Knots. (*The Well*)

**1:15 - 2:45 PM**

Master class: Musical Storytelling with Marguerite Lynn Williams. (*Cra*)

**1:15 - 2:45 PM**

Workshop: Electric Harp & Improvisation. (*Wat*)

**1:15 - 2:45 PM**

Master Series Forum: Storytelling as a Creative Technique (*Eis*)

**3:00 - 3:30 PM**

Masters Series Panel Discussions. (Various locations)

**3:45 - 4:15 PM**

Masters Series Panel Discussions. (Various locations)

**4:30 - 5:30 PM**

Concert: Young Composers Project Featured Composers (*Wat*)

**7:30 - 9:30 PM**

The Power of Musical Storytelling. (*Cra*)  
Reception following. (*Eis*)

## SATURDAY, JUNE 22

### REGISTRATION

**8:15 AM - 3:00 PM**

Watson Hall Lobby

**11:30 AM**

Final Apartment/dorm check out;  
luggage storage available (*Wat*)

### INSTITUTE

**9:15 - 10:45 AM**

Master class: The Harp & Orchestra with Elisabeth Remy Johnson. (*Wat*)

**9:15 - 10:45 AM**

Master Series Forum: Diverse Arts Engagements. (*Eis*)

**11:00 AM - 12:00 PM**

Closing Concert: The Next Generation. (*Cra*)

**12:00 - 2:00 PM**

Closing Southern Buffet. (*Eis*)

# SCHEDULE *of* EVENTS

## SUNDAY, JUNE 16

### COMPETITION

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**3:00 - 8:10 PM** National Competition Intermediate II Division Finals  
*Watson Hall*

## MONDAY, JUNE 17

### ADMINISTRATION

---

**6:00 - 10:00 PM** AHS Executive Committee  
*Library 4209*

### COMPETITION

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**9:00 AM - 4:30 PM** National Competition Young Professional Division Finals  
*Watson Hall*

## TUESDAY, JUNE 18

### ADMINISTRATION

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**8:30 AM - 12:00 PM** AHS Board of Directors Meeting  
*Library 4th floor, Seminar Room*

**12:00 - 1:30 PM** AHS Grants Committee  
*Library 4209*

**1:30 - 5:00 PM** AHS Board of Directors Meeting  
*Library 4th floor, Seminar Room*

**5:00 - 7:00 PM** AHS Regional Directors Meeting  
*Library 4209*

**7:00 - 10:00 PM** AHS Board of Directors Meeting  
*Library 4th floor, Seminar Room*

### REGISTRATION

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**2:00 - 9:00 PM** Registration & Apartment Check In/Out  
*Watson Hall Lobby*

### COMPETITION

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**10:00 AM - 2:30 PM** National Competition Intermediate I Division Finals  
*Watson Hall*

**6:00 - 9:30 PM** National Competition Advanced Division Finals  
*Watson Hall*



## WEDNESDAY, JUNE 19

### CELEBRATING *our* LEGACY

#### ADMINISTRATION

- 8:00 - 9:00 AM** AHS Group Coordinators Meeting  
*Library 2209*
- 9:00 AM - 12:00 PM** AHS Board of Directors Meeting  
*Library 2209*
- 3:00 - 4:00 PM** Seating of New Board Members  
*Eisenburg Social Hall*

#### REGISTRATION

- 10:00 am - 9:00 pm** Registration & Apartment Check In/Out  
*Watson Hall Lobby*

#### COMPETITION

- 8:30 AM - 12:30 PM** National Competition Junior Division Finals  
*Watson Hall*

### SUMMER INSTITUTE BEGINS

- 1:00 - 2:00 PM** **Opening Concert: American Harp Society Concert Artist Abigail Kent in Recital**  
*Crawford Hall*  
Masterpieces of the solo harp repertoire combine with new transcriptions in this final concert by 2017 Young Professional division winner and AHS Concert Artist.
- 2:00 - 3:00 PM** **Annual Membership Meeting & Dessert Reception**  
*Eisenburg Social Hall*  
Keynote address by Abigail Kent, the annual business meeting of the AHS, and dessert! A perfect combination of sparkling, savory & sweet.
- 3:15 - 4:15 PM** **Workshop: Recalling Innovation & Agency for Modern Times: The Life & Works of Henriette Renie.**  
*Watson Hall*  
Jaymee Haefner and Ann Yeung offer a scholarly lecture examining Renie's life and contributions to the harp, including an examination of her compositions, *Ballade fantastique* and *Concerto en ut mineur*.
- 3:15 - 4:15 PM** **Workshop: Innovations, Influences & Legacy: The Life & Works of Carlos Salzedo.**  
*Crawford Hall*  
Nancy Lendrim presents an overview of the influential contributions of Carlos Salzedo, demonstrating his profound impact on the harp and harp literature.
- 4:30 - 5:30 PM** **Concert: Sustaining Sounds.**  
*Crawford Hall*  
The Druid City Ensemble with Sarah Crocker, harp, presents classical chamber music with innovative arrangements for soprano, flute, and harp. Rachel Brandwein and Aaron David Miller perform original compositions and arrangements for harp and organ featuring the C.B. Fisk pipe organ.
- 7:30 - 9:30 PM** **Concert: History in Harmony.**  
*Crawford Hall*  
The Armed Forces Harp Sextet; Jacquelyn Bartlett & Deborah Reuter-Pivetta; Marcela Mendez & Maria Luisa Rayan. New arrangements and commissions for six harps, harp & flute and two harps.
- Eisenburg Social Hall* **Reception** following, sponsored by the Charlotte Chapter of the American Harp Society.

# SCHEDULE *of* EVENTS

## THURSDAY, JUNE 20

### INSPIRING EXCELLENCE *through* INNOVATION *and* CREATIVITY

#### ADMINISTRATION

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7:30 - 8:30 AM AHS Presidential Advisory Committee Meeting  
*Library 4209*

#### REGISTRATION

---

8:15 AM - 6:30 PM Registration & Apartment Check In/Out  
*Watson Hall Lobby*

#### INSTITUTE

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8:30 - 9:20 AM **Workshop: The Mindful Musician: Psychologically Thriving in Learning, Performing & Teaching.**  
*Welcome Center*  
Laura Stephan explores how to cultivate a healthy emotional environment amongst musicians.

8:30 - 9:20 AM **Workshop: Designing Deliberate Practice for Harpists: Creative Ways to Bring More Purpose and Progress to Your Practice.**  
*Library Auditorium*  
Anne Sullivan offers simple, creative, & powerful applications of deliberate practice principles that work!

8:30 - 10:20 AM **Master class: The Young Composers Project.**  
*Watson Hall*  
The 2019 featured composers share their original harp scores with distinguished composers, Dan Locklair & Alyssa Reit.

9:30 - 10:20 AM **Lecture-Recital: The Brilliance & Tragedy of 20th Century Composer Fernande Breilh-Decurck.**  
*Crawford Hall*  
Matthew Aubin and harpist Chen-Yu Huang present a scholarly lecture on the life and works of a composer in the shadows, concluding with a performance of the first movement of Decurck's Concerto for Harp and Orchestra. Jui-Chen Huang, piano.

9:30 - 10:20 AM **Workshop: Yoga for Harpists: Poses & Stretching Routines to Prevent Injury & Promote Healthy Playing.**  
*The Well*  
Iyengar Yoga instruction for harpists, focusing on alignment, therapeutic application for repetitive use injuries, and safe & effective stretching methods. Gillian Harper.

10:30 - 11:30 AM **Concert: American Harp Society 2019 National Competition Winners in Recital.**  
*Watson Hall*  
The prize-winning young harpists of the 23rd National Competition perform their favorite selections from the competition division repertoire.

11:30 AM - 1:00 PM **Lunch Activity (Walk-in): All About Tone: Foam Rolling, Stretching & Strength Training Techniques for Harpists.**  
*The Well*  
Strength training and stretching routines to counteract muscular imbalances and deficiencies that can result from the unique physical demands of playing the harp. Jason Davis.

1:15 - 2:45 PM **Master class: Interpretations & Expressivity with Maria Luisa Rayan.**  
*Watson Hall*  
Ms. Rayan offers her artistic expertise in the interpretation and communication of some of the world's greatest repertoire for solo harp.

## THURSDAY, JUNE 20 ... continued

- |  |   |
|--|---|
| 1:15 – 2:45 PM<br><i>Library Auditorium</i>    | <b>Workshop: The Young Composers Project Q &amp; A.</b><br>Distinguished composers Dan Locklair & Alyssa Reit explore what it means to focus on the fundamentals in this Q & A on composing music for the harp.   |
| 1:15 – 2:45 PM<br><i>Eisenburg Social Hall</i> | <b>Master Series Forum (TED-talk style): Power Performance.</b><br>This forum brings together innovative speakers on the topic of performance skills and concludes with a Q & A session. Jessica Siegel, Grace Wepner Ludtke & Jason Davis.   |
| 3:00 – 4:15 PM<br><i>Crawford Hall</i>         | <b>Concert: Collaboration: The Heart of Innovation.</b><br>New music for harp resulting from collaborations between performers and composers. Kathryn Harms, Naoko Nakamura and Natalie Teodori, harp.  |
| 3:00 – 4:15 PM<br><i>Watson Hall</i>           | <b>Lecture-Recital: Contemporary Chamber Music &amp; The Interdisciplinary Imagination: Engaging Advocacy and the Arts in 21st Century Musicians.</b><br>Merging music and ecology, this lecture recital with Noel Wan, Zack Osinski and Daniel McCarthy explores chamber works written after 1950.               |
| 4:30 – 5:30 PM<br><i>Crawford Hall</i>         | <b>Concert: Propelling New Music.</b><br>Concert of new compositions and innovative arrangements for solo harp and harp with percussion. Angela Schwarzkopf and the REFLECT harp + percussion duo.  |
| 7:30 – 9:30 PM<br><i>Crawford Hall</i>         | <b>Concert: Lost Influences – Evolution of a Harpist.</b><br>Nikolaz Cadoret raises the stakes for the electric and acoustic lever harps in a concert that will surprise and delight. <b>Reception following</b> sponsored by the Piedmont Chapter of the American Harp Society. ( <i>Eisenburg Social Hall</i> ) |

## FRIDAY, JUNE 21

### INSPIRING EXCELLENCE *through* STORIES *and* IDEAS

#### ADMINISTRATION

- |                                       |  |
|---------------------------------------|--|
| 7:30 – 8:30 AM<br><i>Library 4209</i> | <b>AHS Executive Committee Meeting</b> |
|---------------------------------------|--|

#### REGISTRATION

- |   |  |
|---|--|
| 8:15 AM – 6:30 PM<br><i>Watson Hall Lobby</i> | <b>Registration &amp; Apartment Check In/Out</b> |
|---|--|

#### INSTITUTE

- |  |  |
|--|--|
| 8:30 – 9:20 AM<br><i>Eisenburg Social Hall</i> | <b>Workshop: Eurhythmics, Developing Your Musical Intuition &amp; Ideas through Physical Movement.</b><br>Rachel Lee Hall explores rhythmic passages in standard harp repertoire through the lens of the physical movement practice of Dalcroze Eurhythmics. |
| 8:30 – 9:20 AM<br><i>Welcome Center</i>        | <b>Workshop: Creating Musicians, Teaching Beyond the Harp.</b><br>Anne Sullivan presents quick, easy, and fun strategies for musicianship training to help your students become faster learners, more secure performers, and confident harpists.             |

# SCHEDULE of EVENTS

## FRIDAY, JUNE 21 ... continued

8:30 – 10:20 AM	<b>Master class: Myths &amp; Legends with Nikolaz Cadoret</b>
Watson Hall	An exploration of Celtic performance practice, technique & artistry on the lever harp.
9:30 – 10:20 AM	<b>Workshop: That's So Extra! Playing the Harp While Singing, Acting, and More.</b>
Crawford Hall	Lilac 94 and Rosanna Moore Demonstrations of performing on the harp while incorporating unconventional elements, including playing percussion, <i>sprechstimme</i> ('speech-voice'), acting, & mime.
9:30 – 10:20 AM	<b>Workshop: Ease &amp; Presence: Prevent Injury, Reduce Stress &amp; Increase Productivity through Alexander Technique.</b>
Eisenburg Social Hall	Corinne Cassini presents practical tools to bring more ease, confidence, freedom, creativity, and presence to your life and playing through the principles of Alexander Technique. ( <i>Attendees will be able to sign-up for 15-minute private session from 11:30AM – 1:00PM</i> )
10:30 – 11:30 AM	<b>Concert: Folklore &amp; Fairy Tales:</b>
Watson Hall	Alyssa Reit, Grace Ludtke, Jorge Rodriquez Ochoa, Alexandra Johnston and Avery Totoro weave together the power of music, dance, and the spoken word.
11:30 AM – 1:00 PM	<b>Lunch Activity (Walk-in): Mastering the Knots.</b>
The Well	Release the "knots" with complimentary chair massages, postural assessment, and treatment suggestions offered by John Wepner of Wepner Wellness Therapy. Tighten the "knots" with hands-on string tying practice with Camp Innovation counselors!
1:15 – 2:45 PM	<b>Master class: Musical Storytelling with Marguerite Lynn Williams.</b>
Crawford Hall	Ms. Williams covers style and performance practice of pedal harp repertoire and ballet excerpts.
1:15 – 2:45 PM	<b>Workshop: Electric Harp &amp; Improvisation.</b>
Watson Hall	An "electrifying" workshop with Nikolaz Cadoret on how to create music in the moment and play through your heart. Bring you harp to participate in the jam session with other workshop participants.
1:15 – 2:45 PM	<b>Master Series Forum (TED-talk style): Storytelling as a Creative Technique.</b>
Eisenburg Social Hall	This forum brings together innovative speakers on the topic of musical storytelling and concludes with a Q & A session. Amber Carpenter, Rebecca Reinhard Foreman and Alyssa Reit.
3:00 – 3:30PM	<b>Masters Series Panel Discussions.</b>
3:45 – 4:15 PM	Bring your questions and learn from these master presenters on a variety of harp topics.
Pick 2 Sessions	
Eisenburg Social Hall	<b>Effective Grant Writing.</b> Effective Grant Writing. Enhance your grant applications skills while learning more about grant opportunities through the AHS and beyond. Ingrid Keller & Kela Walton.
Watson 168	<b>Harp Teaching Repertoire.</b> Explore the intricacies of pairing students with the right method books regarding technical sequencing, artistry, affordability, age, and learning style. Alaina Graiser, Calista Koch & Angela Schwarzkopf.
Welcome Center	<b>Mastering Your College Music Audition.</b> From identifying your options to walking out of the audition room confident & happy, this workshop will provide tangible resources to make the whole experience memorable. Lynne Aspnes & Jaymee Haefner.

## FRIDAY, JUNE 21 ... continued

<i>Library 4th Floor</i>	<b>Musicians Health &amp; Wellness.</b> John Wepner, Corinne Cassini and Laura Stephan explore the physical and emotional connections that create a winning combination for performers.
<i>Library Auditorium</i>	<b>Preparing for Competitions &amp; Recitals.</b> Maria Luisa Rayan, Ann Yeung, and Abigail Kent share their successful strategies for performing under pressure.
<i>Hood Recital Hall</i>	<b>Turning Your Musical Passion into Income.</b> Advice on creating a successful career in music while exploring alternative career paths. Jessica Siegel, Megan Sesma, and Lynnelle Ediger
<b>4:30 – 5:30 PM</b> <i>Watson Hall</i>	<b>Concert: Young Composers Project Featured Composers in Recital.</b> Student harpists with a love of composing showcase their talent and creativity. <b>Reception following.</b> <i>Watson Hall Lobby.</i>
<b>7:30 – 9:30 PM</b> <i>Crawford Hall</i>	<b>The Power of Musical Storytelling.</b> Music conceived with a program in mind is brought to life by significant performing artists Elisabeth Remy Johnson and the members of the Chicago Harp Quartet. <b>Reception following.</b> ( <i>Eisenburg Social Hall</i> )

## SATURDAY, JUNE 22

### EMPOWERING *the* NEXT GENERATION

#### REGISTRATION

<b>8:15 AM – 3:00 PM</b> <i>Watson Hall Lobby</i>	<b>Registration</b>
<b>11:30 am</b> <i>Watson Hall Lobby</i>	<b>Final Apartment/dorm check out</b> Luggage may be left in Watson Hall until 3:00 PM. Please speak with the registration desk staff in advance if you must check out outside of registration hours.

#### INSTITUTE

<b>9:15 – 10:45 AM</b> <i>Watson Hall</i>	<b>Master class: The Harp &amp; Orchestra with Elisabeth Remy Johnson.</b> Ms. Remy will offer insights into beloved pedal harp concertos and orchestral excerpts.
<b>9:15 – 10:45 AM</b> <i>Eisenburg Social Hall</i>	<b>Master Series Forum (TED-talk style): Diverse Arts Engagements: Building Artistic Voices of the Future.</b> This forum brings together innovative speakers on the topic of empowering the next generation and concludes with a Q & A session. Lynnelle Ediger, Julia Kay Jamieson, & Maria Luisa Rayan.
<b>11:00 AM – 12:00 PM</b> <i>Crawford Hall</i>	<b>Closing Concert: The Next Generation.</b> Mixed-media performances by student harpists Morgan Short & Liana Tortora & the Camp Innovation storytelling-recital, <i>The Snow Queen</i> by Hans Christian Andersen with music and script adaption by Alyssa Reit.
<b>12:00– 2:00 PM</b>	<b>Closing Southern Buffet.</b> Tickets can be purchased for \$20 at the registration table (deadline noon Wednesday).

## PERFORMERS *and* PRESENTERS



### GRÉTA K. ÁSGEIRSSON

Technical Sargent **Gréta K. Ásgeirsson** is principal harpist with the United States Air Force Band based in Washington, D.C. Additionally, Gréta serves as the principal harpist for the Lexington (MA) Symphony Orchestra and was previously the principal harpist of the Civic Orchestra of Chicago. She has two decades of orchestral experience performing with the Chicago Symphony, Iceland Symphony Orchestra, Portland (ME) Symphony, Boston Ballet, and the Tanglewood Music Center orchestras. Gréta made her Carnegie Hall debut with John Rutter and the New England Symphonic Ensemble and then toured Florida with Barry Manilow in January 2011. Gréta holds a Bachelor of Music degree in harp performance from the Boston University College of Fine Arts, where she studied with Ann Hobson Pilot and Jessica Zhou, and the Master of Music degree from the Chicago College of Performing Arts of Roosevelt University, studying with Sarah Bullen.



### MATTHEW AUBIN

**Matthew Aubin** is a passionate advocate for American and contemporary music, and has conducted and performed internationally from Carnegie Hall to the Musikverein with many stops in between. Currently in his second season as Music Director of the Jackson Symphony Orchestra, Dr. Aubin also serves as Artistic Director for The Chelsea Symphony in New York City. Dr. Aubin is the foremost scholar on the French composer Fernande Breilh-Decruck. He has earned multiple research grants to study her significant life and work. A champion of the critical role of women in composition, Dr. Aubin is working to promote Decruck's newly discovered works, editing and creating critical editions of her music, many of which are now in the process of publication. He has organized performances of Decruck's music in the United States and abroad. A devoted music educator, Dr. Aubin served as Assistant Professor of Music at Washington State University; Adjunct faculty at The Hartt School and as Educational Programs Conductor for the Hartford Symphony Orchestra.



### JACQUELYN BARTLETT

**Jacquelyn Bartlett** made her solo debut at the Chicago Symphony Orchestra hall at the age of sixteen, while still a student at the Interlochen Arts Academy, before attending the Oberlin College Conservatory of Music as a harp major and a piano minor. An early student of her mother, Mary Bartlett, Jacquelyn subsequently studied with Carlos Salzedo, Alice Chalifoux, Lucille Lawrence, and Susann McDonald. Ms. Bartlett has held principal harp positions with the National Ballet Company in Washington D.C., the Indianapolis Symphony Orchestra, and the North Carolina Symphony. A passionate educator, Ms. Bartlett is Professor of Harp and Chamber Music at the University of North Carolina School of the Arts in Winston-Salem and is the Artistic Director and Conductor of the North Carolina Harp Ensemble.



### DR. GRACE BAUSON

**Dr. Grace Bauson** is a member of The United States Army Field Band and serves as Adjunct Harp Instructor at the University of Mary Washington, in Fredericksburg, VA. Prior to her appointment with the Field Band, Bauson taught at James Madison University, Harrisonburg, VA; Washington and Lee University in Lexington, VA; Southern Virginia University in Buena Vista, VA, and for the Rocky Mountain Springs Harp Program, Steamboat Springs, CO. Bauson has performed as principal harp with numerous orchestras including the Richmond, Virginia, and Chautauqua Symphonies, and in chamber music series across the United States and Canada. Her performances can be heard on a recent album with The United States Army Field Band commemorating the works of Leonard Bernstein. Bauson began her harp study under Elizabeth Richter, with whom she continued her undergraduate education. She completed the Master of Music degree with Judy Loman at the University of Toronto and the Doctor of Arts in Music with Elizabeth Richter at Ball State University, Muncie, IN.



### SUSAN BENNETT BRADY

**Susan Bennett Brady** is a graduate of the Curtis Institute of Music and performs extensively in the Southeast/Atlanta area as a classical free-lance harpist and soloist. She is the principal harpist for the Atlanta Opera and Columbus Symphony orchestras and serves as harp faculty at the National Music Festival every summer. Ms. Brady has performed regularly as harp soloist with the Atlanta Boy Choir in appearances across the US and Europe. She is co-founder/artist faculty at the Young Artist's Harp Seminar and Competition, a preeminent summer program for serious harpists. Ms. Brady is the founder/director of the nationally acclaimed Atlanta Harp Ensemble, for which she also writes and arranges music. Brady teaches at the Schwob School of Music at Columbus State University and maintains a private studio in her home. Many of her former students are now well-regarded professional harpists and teachers in their own right.



### RACHEL BRANDWEIN

**Rachel Brandwein** is on the faculties of Luther College, Decorah, IA and the College of Saint Benedict & Saint John's University, Collegeville, MN. She is the recipient of performance awards from The American Harp Society, the American String Teacher's Association, and Mu Phi Epsilon music fraternity. For the AHS Dr. Brandwein presented a workshop on her own compositions (2014) and mentored composers in the inaugural Young Composers Project (2017.) Brandwein has toured extensively throughout the United States as a chamber player, concerto soloist, and concert soloist and internationally in China, Ireland and Taiwan. She is the recipient of composition grants from the American Harp Society, and the House of Hope Presbyterian Church in St. Paul, Minnesota to write a work for organ and harp. Her



works are self-published and available on her website at [www.rachelbrandwein.com](http://www.rachelbrandwein.com). Dr. Brandwein holds the Bachelor of Music degree from the University of Michigan Ann Arbor, MI., the Master of Music degree from The Juilliard School, NYC., and the Doctor of Musical Arts degree from Stony Brook University, Stony Brook, NY.



## NIKOLAZ CADORET

Born in Brittany, **Nikolaz Cadoret** studied Celtic Harp with Dominig Bouchaud and is a graduate in Classical harp performance from the Zürich Musik Hochschule. He is

a prize winner of prestigious international competitions; has worked as a solo harpist throughout Europe and collaborated with world class orchestras and improvising musicians. Mr. Cadoret's multifaceted musical education, intellectual curiosity, and fearless improvisational approach have led him to synthesize Celtic and Classical traditions in experimental and improvisatory ways where he renews the Celtic harp repertoire and brings the electric harp into unexplored fields on international stages. He offers music at a crossing of his inspirations: a deeply tradition-rooted playing, colored from classical music to improvisation, in an intimate and virtuoso dialogue with his instruments, however acoustic or electric, sweet or explosive, Nikolaz Cadoret builds unsuspected bridges between those languages, without restraint. Nikolaz Cadoret is teaching at the Brest Conservatoire and is an invited professor at the Institut supérieur de musique et de pédagogie of Namur, Belgium, and the Oslo Royal Conservatory.



## AMBER JOY CARPENTER

**Amber Joy Carpenter** is a professional harpist and vocalist and teaches in both disciplines. She received degrees in Music Performance and Vocal Pedagogy from the University of North Carolina at Charlotte, NC., and the

Master of Music degree in harp performance from the University of Michigan, Ann Arbor, MI. Ms. Carpenter has performed with the New York City Ballet, the Battle Creek (MI) Symphony Orchestra, the Charlotte Symphony Orchestra, and the Union Symphony Orchestra, Monroe NC., as well as various chamber groups. Ms. Carpenter recently lectured at the World Alliance for Arts Education conference in Auckland, New Zealand. She maintains an active teaching career in her private studio and at various summer music programs, including the Interlochen Center for the Arts. Ms. Carpenter is actively involved in the American Harp Society and serves on the Board of Directors for the Charlotte Area Foundation for Music and Art.



## CORINNE CASSINI

**Corinne Cassini**, is a professionally trained cellist. She teaches the Alexander Technique to music majors at the Hayes School of Music at Appalachian State University and

privately in Boone, NC since 2012, guiding performing artists

and many others in group, individual, and workshop settings. Her first Alexander lessons were over 20 years ago and she has been practicing as a certified teacher in Boone, NYC, Boston, London, Holland and France for almost 10 years. In 2015 she started training Alexander teachers at her school, Light in Being-Alexander Teacher Training in Boone, NC.



## THE CHICAGO HARP QUARTET

The Chicago Harp Quartet, comprised of harpists **Marguerite Lynn Williams**, **Julie Spring**, **Catherine Litaker** and **Emily Granger**

was founded in 2012. The CHQ is dedicated to presenting innovative, charismatic, and forward-thinking programs of original transcriptions as well as new commissions. As a part of their performing mission the quartet collaborates with cutting edge artists and participates in educational endeavors including teaching for the Chicago Harp Ensemble and in residencies at the Jacobs School of Music at Indiana University, New York University, Vanderbilt University and Play On Philly! The CHQ has performed in Carnegie Hall, the Kennedy Center for the Performing Arts, the Curtis Institute, and the National Theater in Havana, Cuba and for WFMT Chicago, the Lyon & Healy 150th Anniversary Festival and 2015 Summer Concert Series, the 41st National Conference of the AHS, the Ear Taxi Festival, and on the Dame Myra Hess Concert Series at the Chicago Cultural Center. The quartet has released two CDs, *Soirées d'été* (2014) and *Dance Sketches* (2018.)

Quartet member **Emily Granger** currently lives in Sydney, Australia where she is performing with orchestras including the Sydney Symphony Orchestra, the Tasmanian Symphony Orchestra, the Canberra Symphony Orchestra, Orchestra Victoria and Opera Australia. In the US Emily has performed with the Chicago Symphony Orchestra, and the Lyric Opera of Chicago. Emily holds the Bachelor of Music degree from the Jacobs School of Music at Indiana University studying with Susann McDonald and the Masters of Music degree from the Chicago College of the Performing Arts studying with Sarah Bullen.

**Catherine Yom Litaker** has performed with orchestras including the Chicago Symphony Orchestra, the Lyric Opera of Chicago, the San Diego Symphony, Opera San Luis Obispo, Are Viva Orchestra, the Dubuque Symphony and the Quad City Symphony Orchestra. Catherine holds the Bachelor of Music degree from the Jacobs School of Music at Indiana University, studying with Susann McDonald, and the Master of Music degree from Roosevelt University, Chicago College of Performing Arts where she studied with Sarah Bullen. **Julie Spring** is Principal Harp of the Hartford, CT Symphony Orchestra and held the same position with the Toronto Symphony Orchestra and the Civic Orchestra of Chicago, as well as substitute principal with the Chicago Symphony, the Baltimore Symphony, and the Lyric Opera of Chicago. Julie holds the Bachelor of Music degree in Harp Performance and Instrumental Music Education, as well as a Performer's Certificate from the Eastman School of Music where she studied with Kathleen Bride. She holds the Master of Music degree in Orchestral Studies from the Chicago College of Performing Arts, Roosevelt University, studying with Sarah Bullen. *For Lynn Williams' bio see page 43.*

## PERFORMERS *and* PRESENTERS



### SARAH K. CROCKER

**Sarah K. Crocker**, D.M.A., is a harpist and musicologist performing and lecturing throughout the United States and beyond. Dr. Crocker is Adjunct Professor of Harp at Middle Tennessee State University and Lipscomb University, and the owner of Hillnote Music in Franklin, TN, where she serves as the Director of the Hillnote Harp & Piano Academy. Sarah is principal harpist for the Murfreesboro and North Mississippi Symphony orchestras, and regularly performs as substitute principal harp for orchestras across the Southeast. Sarah is a founding member of the Druid City Ensemble and the Delta Duo. In addition to performing, Dr. Crocker enjoys presenting her research on Henriette Renié and Alphonse Hasselmans at universities and conferences across the United States. For the American Harp Society Sarah is the Southern Regional Director, a member of the Editorial Board of *The American Harp Journal*, and past President of the Nashville Chapter. Dr. Crocker holds the Bachelor of Music and Master of Music degrees in harp performance and the Doctor of Musical Arts degree in Harp Performance with a Musicology cognate from the University of Alabama, Tuscaloosa, AL.



### JASON DAVIS

**Jason Davis** is a dynamic certified personal trainer, nutritional counselor, natural bodybuilding and fitness coach, and public speaker who has been changing lives in the fitness industry for over 25 years. Mr. Davis has an unwavering commitment to empowering his clients with the knowledge, skills, support, guidance, and resources to assist and inspire them on their journey to a healthier life. His passion and desire to enable all of his clients to obtain optimal health and maximum quality of life are demonstrated in his instruction during regular fitness activities in both one-on-one and group settings. He is dedicated to the philosophy of transforming lives in a caring, fun, and dynamic environment. Mr. Davis holds the Bachelor of Science degree in Psychology and Biology and through the National Academy of Sports Medicine is certified as a personal trainer and functional movement specialist. He holds certification through the National Gym Association as a certified nutritional counselor, and he is a certified CPR/AED specialist.



### EMILY DICKSON

Chief Musician **Emily Dickson**, a native of Denton, Texas, joined the Navy Band in 1998. She is a 1998 graduate of the University of North Texas with a Bachelor of Music degree in Music Education where she studied with Ellen Ritscher. Ms. Dickson was named Most Outstanding Senior Studying Music and won the University of North Texas Concerto Competition. Dickson has also appeared as a Navy Band national concert tour soloist. As leader of the Navy Band Harp/Flute Duo, she has performed at the White House, Vice Presidential quarters, State Department, Pentagon, and the Chief of Naval Operations' quarters. She has appeared with the

United States Air Force Band, Naval Academy Band, Dallas Wind Symphony, East Texas Symphony and the Irving (TX) Symphony. Her interests include spending time with family and assisting with the PTA.



### THE DRUID CITY ENSEMBLE

The **Druid City Ensemble** was founded in 2010 and performs throughout the United States. The ensemble seeks to introduce

a new sound to classical chamber music with their unique combination of soprano, flute, and harp. The trio has been honored to appear as featured performers for the Second Saturday Concert Series in Chicago; the 2016 Southeastern Composers League Forum; the 2016 National Flute Festival; the 2014 and 2012 Mid-South Flute Festivals, and with the Alabama Contemporary Ensemble. The ensemble regularly performs and presents master classes at universities across the country. In 2015 the trio partnered with the Birmingham Art Music Alliance to commission and premiere five new works composed for soprano, flute, and harp. In addition to these new works, their concert repertoire includes new arrangements of orchestral and operatic works and works originally written for soprano, flute, and piano.



### LYNNELLE EDIGER

**Lynnelle Ediger** is the Director of the GreenSpring International Academy of Music. Ediger established a comprehensive music education program at GreenSpring incorporating instrumental and choral ensembles and music-based outreach programs. Ediger founded the American Youth Harp Ensemble (AYHE), called "a national cultural treasure" by the US Department of State's Cultural Director, providing music education to over 800 young harpists in Virginia and reaching over one million people annually through performances around the globe. Ediger received the American Alliance for Performing Arts Educators *Outstanding Arts Educator of the Year* award in a ceremony at the Kennedy Center; she has been recognized by the Oberlin College Conservatory of Music with a Distinguished Alumni Award; is the recipient of the Outstanding String Educator Award for the state of Virginia from the Virginia chapter of the American String Teachers Association, and in 2017 received the YMCA Outstanding Woman of the Year Award in the Arts and the Governor's (VA) Citation for Excellence in the Arts.



### REBECCA REINHARD FOREMAN

**Rebecca Reinhard Foreman** is principal harpist with the Tucson, Arizona Pops Orchestra, and performs with the Tucson, Flagstaff, and Phoenix Symphony orchestras. She was a Teaching Artist with the Arizona Commission for the Arts for nearly twenty years and is in demand as a recitalist throughout Arizona, performing frequently at libraries, churches, and retirement communities.

From 2000 to 2007 she was Associate Professor in Harp at Arizona State University; her students have placed in All-State Festival auditions, the American String Teachers' Association (ASTA) State Solo Competition, and the ASTA National Honors Orchestra. Ms. Foreman is presently a music educator with Amphitheater Public Schools in Tucson. Rebecca received a Ruth Lorraine Close Award and was a finalist in several AHS National Competitions. She holds the Bachelor of Music and Master of Music degrees in Harp Performance from the University of Southern California where she studied with Susann McDonald and JoAnn Turovsky.



## KAREN GRIMSEY

Harpist Master Gunnery Sergeant **Karen Grimsey** joined *The President's Own* United States Marine Band in September 1994. Master Gunnery Sgt. Grimsey was the second place winner of the American String Teachers

Association national competition in 1988, and a finalist in the American Harp Society national competition in 1990. She has been a substitute harpist for the New World Symphony in Miami, FL, and the New York Philharmonic. She is a frequently featured soloist with the Marine Band and the Marine Chamber Orchestra at the White House, and across the country during the band's annual concert tours. Grimsey holds the Bachelor of Music degree from the Jacobs School of Music at Indiana University and the Master of Music degree in Orchestral Performance from The Manhattan School of Music, New York. Her primary teachers were Sarah Bullen, Edward Druzinsky, and Susann McDonald.



## JAYMEE HAEFNER

**Jaymee Haefner** was appointed Assistant Professor of Harp at the University of North Texas College of Music in 2006. She has premiered new works for harp by Kirsten

Broberg, Paul Patterson, Gary Schocker, and Patricia da Silva and is currently collaborating with Libby Larsen. Jaymee has been a featured performer for the World Harp Congress in Hong Kong, and for the American Harp Society at conferences in New York City, New Orleans, LA., and Atlanta, GA. Internationally she has performed in Mexico, the Czech Republic, and Russia. She is the author of *The Legend of Henriette Renié* and *One Stone to the Building: Henriette Renié's Life Through Her Works for Harp* and has recorded two compact discs with the Crimson Duo. Jaymee serves as Treasurer for the WHC, is on the editorial board for *The American Harp Journal*, and on the board of the AHS Foundation. She holds Bachelor of Music and Master of Music degrees from the University of Arizona and the Doctor of Musical Arts degree from the Jacobs School of Music of Indiana University.



## RACHEL LEE HALL

**Rachel Lee Hall** is a 2017 winner of Astral Artists national auditions, has appeared in Philadelphia's Kimmel Center for the Performing Arts, Cleveland's Severance Hall, at the Blossom Music Center, and in Lyon

& Healy hall. A top prize winner in many competitions, Ms. Hall was also winner of the 2013 Lyon & Healy Award. She has been an orchestral harpist with the Cleveland Orchestra, the Akron Symphony Orchestra, and the Roanoke (VA) Symphony Orchestra, and a fellow with the National Repertory Orchestra. Ms. Hall has appeared as soloist with members of The Philadelphia Orchestra, the National Repertory Orchestra, and the Cleveland Institute of Music Symphony Orchestra. Ms. Hall maintains a private teaching studio in addition to serving on the faculty of Hollins University in Roanoke, Virginia, and is an instructor of Dalcroze eurhythmics, an approach to musical training through movement. Ms. Hall holds a Master of Music degree from the Cleveland Institute of Music, where she studied harp performance with Yolanda Kondonassis.



## STEVEN HARLOS

**Steven Harlos** is Professor of Piano and Chair of the Division of Keyboard Studies at the University of North Texas in Denton, Texas. He is staff keyboardist for the Dallas Symphony Orchestra and maintains an

active performing career as a collaborative pianist, performing in multiple genres with artists around the world. His Sonata Rubata for flute and piano is published by Southern Music Company, and a recent composition, benniana, a jazz sonatina for clarinet and piano, has been performed in China at the Changchun International Saxophone and Clarinet Festival.



## KATHRYN HARMS

**Kathryn Harms** is a versatile performer and teacher based in Boulder, CO. Harms performs throughout Colorado and New Mexico, regularly appearing as principal harpist with ensembles including the

New Mexico Philharmonic and Opera Southwest. Harms regularly collaborates with composers to encourage quality and innovative composition for the harp. In 2015, she was a recipient of an American Harp Society grant to commission the chamber work for harp and string quartet, *"I ran out of black paint and sunshine"* by Kurt M. Mehlenbacher. Kathryn is actively involved in premiering and recording a variety of new solo and chamber pieces. Harms received her Master of Music degree from the University of Colorado Boulder as a student of Janet Harriman, and her Bachelor of Music degree from Ball State University as a student of Elizabeth Richter. Originally from Williamsburg, VA, Harms began her harp instruction through a public school program led by Cynthia Campbell. She furthered her harp studies with Vince Zentner before moving to Colorado.



## GILLIAN HARPER

**Gillian Harper** took her first yoga class in Manhattan, NY in 2000. Gillian received 200-hour Registered Yoga Teacher certification through the Yoga Alliance, with a focus on Vinyasa yoga in 2003. She moved to Durham,

North Carolina and was introduced to Iyengar Yoga in 2009 and

## PERFORMERS *and* PRESENTERS

has been a dedicated practitioner ever since. Gillian is a Certified Iyengar Yoga Instructor at the combined Introductory I/II level and is currently working towards her Junior I certification. She studies with Jan Campbell of the Nashville Yoga Center, and Gary Jaeger. Students can expect safe and intentional teaching. Gillian uses props including belts, blocks, and straps as aids to help participants into poses one step at a time. The focus is on structural alignment, development of strength, stamina, flexibility, and concentration.



### CHEN-YU HUANG

**Chen-Yu Huang** joined the Michigan State University College of Music as Assistant Professor of harp in 2014. She is the principal harpist for the Ann Arbor and Jackson Symphony

orchestras, and the harpist of the Formosa Trio. While a student at the University of Illinois at Urbana-Champaign, Huang was the winner of the Krannert Debut Artist Award 2010 and a recipient of the Kate Neal Kinley Memorial Fellowship for 2010-2011. For the American Harp Society Huang is President of West Michigan chapter and serves as a Director-at-Large on the board of directors. She has arranged and transcribed music for harp and regularly works with composers to create original works for harp. An enthusiastic teacher, Huang teaches at the Blue Lake Fine Arts Camp and for the Community Music School in East Lansing, and hosts an annual Harp Day at MSU.



### JULIA KAY JAMIESON

**Julia Kay Jamieson** is an energetic performer, dedicated teacher, composer, and award-winning harpist. An advocate for new music, she is the principal harpist of the

Cleveland Chamber Symphony. Julia has been a featured concert artist, clinician and composer for events including the Canadian International Summer Harp Institute, the Festival de Cuerdas in Puerto Rico, and the annual Harp Day in Eugene, Oregon. She has been commissioned to write several harp ensemble pieces including *Sea* for the Illinois Summer Harp Class and *Creatures* for the High Cascade Harp Retreat. As a founding member of the quartet, The HarpCore 4, Julia has arranged and performed popular music throughout the country. She is the author of *The Young at Harp*, a method book for beginning harpists and has given fearless improv workshops throughout the U.S. and Canada. Julia studied with Jocelyn Chang, Susann McDonald and Ann Yeung. For the American Harp Society Julia serves on the Board as a Director-at-large and is chair of both the Music Education Auditions and Evaluations Committee and the Young Composers Project.



### ELISABETH REMY JOHNSON

**Elisabeth Remy Johnson** has been principal harpist of the Atlanta Symphony Orchestra since 1995. She gives solo and chamber music recitals throughout the US; teaches at Emory University, Georgia State University, and

Kennesaw State University and has made numerous recordings with the ASO, as well as several solo and chamber CDs. Ms. Remy Johnson is a graduate of Harvard University, *Phi Beta Kappa*, where she majored in Music and French. She is the recipient of first-place awards in competitions of the American Harp Society, the American String Teachers Association, and the National Foundation for Advancement in the Arts. Her studies were with Alice Chalifoux and Ann Hobson Pilot. Recent highlights include performances at the Grand Teton Music Festival, the Meeting House Chamber Music series, and the International Harp Festival in Rio de Janeiro, Brazil. Ms. Remy Johnson was co-founder and artistic director of the Urban Youth Harp Ensemble, serving students from the Atlanta Public Schools from 2000-2010. She has received Atlanta's Channel Eleven Community Service Award, the TBS Pathfinder's Award, and the Atlanta Business Chronicle's *Up & Comers* award.



### JENNIFER ALEXANDRA JOHNSTON

A native of Montclair, New Jersey cellist **Jennifer Alexandra Johnston** is currently Assistant Principal Cello for the Greensboro, North Carolina symphony orchestra and a

section player with the Winston-Salem symphony, the Roanoke, VA symphony orchestra, the Savannah, GA, Philharmonic orchestra and the Carolina Chamber players based in Charlotte, NC. Ms. Johnston holds the Master of Music degree in Cello performance from the University of North Carolina School of the Arts and makes her home in Winston-Salem.



### INGRID KELLER

**Ingrid Anna-Lisa Keller** currently serves as Executive Director of the Western Piedmont Symphony, where among other responsibilities she oversees all financial aspects of the orchestra including grant submissions for corporations, foundations, and government agencies. Ingrid holds the Bachelor of Arts degree from Elon University Elon North Carolina, and the Master of Arts degree in Arts Administration and Cultural Policy from the University of London. While living in London Ingrid worked for the Donmar Warehouse and Handel House Museum, now Handel & Hendrix, where she did research and writing for their development departments. After returning to North Carolina in 2014, she served as Executive Director for the Newton-Conover Auditorium for two years where she created innovative programming and set the organization on a path to fiscal sustainability. Ingrid's enthusiasm for world cultures led her to study music and theatre; to teach English in Seoul, South Korea, and to travel extensively in Europe and Asia.



### ABIGAIL KENT

**Abigail Kent** is the 2017-19 American Harp Society Concert Artist and presents solo recitals and teaching masterclasses throughout the US and Canada. She was a finalist at the 2016 International Harp



Competition in Szeged, Hungary, and Laureate Finalist and 1st Place Winner for Harp at the 2015 American Strings Teachers Association National Solo Competition. Miss Kent is Principal Harpist of Symphony in C and a guest musician harpist for the Charleston Symphony Orchestra and the New World Symphony. She has commissioned and premiered multiple works for harp solo and chamber settings. Ms. Kent spent a year at the Royal Academy of Music in London in the BMus program and then was selected as the Maryjane Mayhew Barton Fellow at the Curtis Institute of Music in Philadelphia where she graduated with the Landis Award for Excellence in Academics. She currently studies with Emmanuel Ceysson, Principal Harpist of the Metropolitan Opera Orchestra, in the Master of Music program at the Mannes School of Music in New York City.



## CALISTA ANNE KOCH

**Calista Anne Koch** lives in Macon, GA., where she maintains a large private teaching studio and serves as Harp Instructor for the Townsend School of Music at Mercer University. Calista Anne holds the Bachelor of Music in Music Therapy, specializing

in special needs children and gerontology at Florida State University and the Master of Music in performance, specializing in Church Music from Mercer University. Mrs. Koch performs and teaches thought her region. She is the founder and director of the Middle Georgia Harp Ensemble and the harp coach for several youth orchestras and ensembles. As a pedagogue, she uses her music therapy background to service students with a variety of needs and gifts. Over the years, Mrs. Koch has developed her teaching studio to include students of varying ages and abilities, and has provided opportunities for her pupils to play ensemble and solo repertoire, regardless of capability and advancement.



## NANCY LENDRIM

**Nancy Lendrim** is Principal Harpist for the Toledo (OH) Symphony Orchestra. A graduate of the Oberlin Conservatory of Music and the Cleveland Institute of Music, she was a student of Alice Chalifoux. Nancy

has performed with the Cleveland Orchestra, the Philadelphia Orchestra, the North Carolina Opera and the Atlanta Symphony Orchestra and is harpist for the MostArts Festival in Alfred, NY. Nancy and Jody Guinn formed the Salzedo Harp Duo in 2000, and performed at the AHS National Conference in Dearborn, Michigan and at World Harp Congresses in Geneva and Amsterdam. The duo's third CD, *Clair de Noel*, will be released in late 2019. For 14 years, Nancy collaborated with Elizabeth Hainen as Director of Harp Ensembles for the Saratoga Harp Colony and Curtis Summerfest. Nancy is on the faculty of the University of Toledo and the Toledo School for the Arts, and coordinates a public school program of harp students in the fifth through twelfth grades. Recent master classes have included the University of Michigan and Tanglewood. For the AHS Nancy serves as Mid-Central Regional Director.



## LILAC 94

As the Wilmington Star News writes, "**Christina Brier** and **Kathryn Sloat** aren't your grandmother's harpists. [They] hit their soundboards, pound their harps with mallets, slap their

strings, and generally make a ruckus." Since 2013, the award-winning contemporary harp duo has performed throughout the United States in venues of all types performing for audiences of all ages. Specializing in new and innovative works for harp duo, **Lilac 94** has commissioned four works and performed the marathon 40-minute *Freude* from Karlheinz Stockhausen's 21-hour cycle *Klang*, with Analog Arts in Philadelphia (2018) and the Canadian premiere at the 2019 Montréal Nouvelle Musiques Festival. The duo performed Sir Karl Jenkin's double-harp concerto *Over the Stone* with Conductor Steven Errante and the Wilmington Symphony (NC) and are the third prize winners in the 2018 International Harp Competition in Saluzzo, Italy. The duo's name reflects its origins at the Eastman School of Music in Rochester, NY where the lilac is the city flower and there are 94 strings between the two harps. **Christina Brier** performs as principal harpist for the Carolina Philharmonic, Pinhurst, NC., and Opera Wilmington, Wilmington, NC. In 2018 Christina and Wilmington violinist Linda Estep founded the Brooklyn Arts Music Academy in the Brooklyn Arts District of Wilmington, North Carolina. Christina teaches harp at the University of North Carolina Wilmington, serves as president of the Coastal Carolina Chapter of the American Harp Society, and recently spent six months performing Bollywood music on the harp all over India. Christina holds the Master of Music degree in harp performance from the Eastman School of Music where she studied with Kathleen Bride. **Kathryn Sloat** has played in pit orchestras for Off-Broadway and regional theater productions of *Once Upon a Mattress*, *The Fantasticks*, *A Light in the Piazza*, *Peter Pan*, etc., as well as subbing in Radio City's Christmas Spectacular. She was recently appointed harp instructor at the Diller-Quaile School of Music. Kathryn holds degrees in harp performance from the Crane School of Music, the Eastman School of Music, and Mannes College of Music, and lives in New York City.



## DAN LOCKLAIR

The music of **Dan Locklair** is widely performed throughout the U.S. and abroad. His catalog includes symphonic works, a ballet, an opera, solo, chamber, vocal, and choral compositions. Outstanding musicians

worldwide, including the Helsinki Philharmonic, the St. Louis Orchestra, the Buffalo Philharmonic, The Louisville Orchestra, the Elmer Iseler Singers of Canada, the St. Thomas Choir of Men and Boys (NYC) and the BBC Singers (UK) have performed Dr. Locklair's music. Broadcasts of it have included National Public Radio (NPR), American Public Media (APM), Vatican Radio, Czech Radio, Finnish Radio, the BBC and the CBC. Recordings of his works are commercially available on numerous CD's including on the Naxos, Koch, Ondine, Albany, MSR, Priory, Loft and Convivium (UK) labels. His primary publishers are Ricordi

## PERFORMERS *and* PRESENTERS

and Subito. Locklair is a graduate of the School of Sacred Music of Union Theological Seminary (SMM) in New York City and the Eastman School of Music (DMA) in Rochester, NY. Dr. Locklair is Composer-in-Residence and Professor of Music at Wake Forest University in Winston-Salem, NC.



### GRACE LUDTKE

**Grace Ludtke** enjoys her career as a professional harpist and has performed with the North Carolina Opera, the Greensboro Opera, the Greensboro Symphony, and the Winston-Salem Symphony. Ms. Ludtke unified

her passions for music and social interest by co-founding the North Carolina Harp Ensemble in 2010. Ms. Ludtke's diverse stage experiences informs her goal to educate and empower harpists to become the best versions of themselves on and off the stage, thus helping to build strong leaders in our harp community. Ms. Ludtke holds the Master of Social Work degree with a concentration in empowerment practice from Winthrop University, Rock Hill, SC, and the Bachelor of Music degree from the Petrie School of Music at Converse College, Spartanburg, SC.



### DANIEL MCCARTHY

Violist **Daniel McCarthy** is a native of Washington, D.C. and is currently pursuing the Doctor of Musical Arts degree at the University of Illinois at Urbana-Champaign, studying with Elizabeth Freivogel. His former teachers include Lisa Ponton, Tsuna

Sakamoto, Martha Strongin Katz, and Barbara Sudweeks. Mr. McCarthy has performed with Orford Musique, Quebec; the Charles Castleman Quartet Program in McMinnville, Oregon; the Fine Arts Chamber Players in Dallas, Texas; and with members of the Borromeo, Escher, and Miro string quartets.



### KURT M. MEHLENBACHER

**Kurt M. Mehlenbacher** is an active composer, copyist, and concert producer in the Boulder, CO area. He has studied at the University of Colorado Boulder, Arizona State University, the École Normale de Musique

in Paris, and the University of Oregon. His principal teachers include Roshanne Etezady, Daniel Kellogg, Robert Kyr, Michele Merlet, Carter Pann, Jody Rockmaker, Rodney Rogers and Jody Rockmaker. Mr. Mehlenbacher has studied bassoon with Steve Vacchi, and conducting with Robert Ponto and Gary Hill.



### MARCELA MÉNDEZ

Argentinian harpist **Marcela Méndez** currently serves as principal harpist for the symphony orchestras of Entre Ríos and Santa Fe de la Vera Cruz, Argentina, teaches on the faculty of the Universidad Autónoma de Entre

Ríos and is a member of the board of directors for the World Harp Congress. Ms. Méndez has performed in recitals, concerts,

masterclasses, lectures and courses in many conferences and festivals in Latin America, America, and Europe. She has recorded four solo albums with selections from the Argentinian repertoire for pedal harp and is the author of several research histories about the harp in Argentina. Ms. Méndez studied with Elena Carfi in Argentina; Marielle Nordmann in France, and with Mirella Vita in Italy and, since 2014, has been pursuing a specialization in Baroque performance of the Italian *arpa doppia* with Mara Galassi and Chiara Granata.



### AARON DAVID MILLER

**Aaron David Miller** is a renowned organ improviser having won numerous international awards. The Seattle Symphony, the Chicago Symphony Orchestra, the Zurich Symphony, and the St. Paul Chamber

Orchestra have all performed his orchestral compositions. Recent compositions include works for Yale University and a Christmas recording by the Bach Chamber Players of St. Paul, MN. His organ, choral, and orchestral compositions are published by Augsburg Fortress, Paraclete Publishing, and Oxford University Press. Dr. Miller was one of the featured artists at the American Guild of Organists national convention held in Houston, Texas in 2016. In addition to many performance prizes, Dr. Miller received the 2004 Hellenikon Idyllion Prize for Composition in Athens, Greece. Dr. Miller is Music Director at the House of Hope Presbyterian Church in St. Paul, MN and a Forensic Musicologist for Donato Music, Scarsdale, NY.



### ROSANNA MOORE

Harpist and actor **Rosanna Moore** was the first harpist to be a finalist in the Gold Medal Competition of the Royal Northern College of Music, Manchester, England, won a Stan Baker award, been a semi-finalist in

the Dutch World Harp Competition, and placed third at the Tierra 47 Competition. Rosanna does voiceover work and has narrated with the Piccadilly Symphony Orchestra. Combining both theatre and music she has performed with trombonist/actor John Kenny and been recognized in the Eastman Lecture Recital Prize for her research and performance of the choreography used in the *Crown of Ariadne* by R. Murray Schafer. Ms. Moore's collaborations with composers have led to two world premieres, two US premieres, a show entitled *God Complex* with her duo Sticks & Strings, and a call for scores competition with Trio Alexander. Rosanna is currently a candidate for the Doctor of Musical Arts degree with a Performer's Certificate, Arts Leadership Certificate, and minor in theatre at the Eastman School of Music. Her mentors are Kathleen Bride and Eira Lynn Jones.



### NAOKO NAKAMURA

**Naoko Nakamura** is Adjunct Assistant Professor of Harp at the Meadows School of Music of Southern Methodist University in Dallas, Texas, and the principal harpist of the Dallas Winds. Since 1998 she has maintained

an active performing and teaching schedule in the Dallas-Fort Worth area. In April of 2014 she performed the world premiere of the *Concerto for Flute, Harp, and Wind Ensemble* by Damian Montano with the Dallas Winds. As a chamber musician Nakamura has appeared on the Cliburn at the Modern series; with the Fine Arts Chamber Players in Dallas, and for the Chamber Music Society of Fort Worth. She holds the Bachelor of Music degree in both Harp and Piano from the Oberlin College Conservatory of Music studying harp with Alice Chalifoux, and the Master of Music degree in Harp Performance from the Shepherd School of Music at Rice University under the direction of Paula Page. She spent numerous summers at the Salzedo Harp Colony, and has participated in the Round Top (TX) Music Festival and the National Repertory Orchestra in Breckenridge, CO.



## LESLIE DANIEL NEWMAN

**Leslie Daniel Newman** serves as principal flutist for the Richardson (TX) Symphony Orchestra and as second flute with the Shreveport (LA) Symphony. She has performed with orchestras in Abilene, Allen, and Marshall, Texas and Dorado, Arkansas. Newman premiered the Frank Ticheli concerto for flute and wind ensemble *Silver Lining* (2017) with the Texas A&M Wind Symphony and the University of Houston Wind Symphony; and has performed the *Concerto for Flute and Wind Orchestra* by Mike Mower with the Texas A&M Wind Symphony and the Richardson Symphony; and a performance with the University of North Texas Symphony Orchestra as a winner of the UNT Concerto Competition. Newman is an active freelance performer in the Dallas-Ft. Worth area where she also maintains a private flute studio. Leslie holds the Bachelor of Music and Master of Music degrees from the University of North Texas. Her primary flute teachers are Leone Buyse, Mary Karen Clardy, and Kathy Daniel.



## DR. DAWN NEELY

Soprano **Dr. Dawn Neely** is Assistant Professor of Voice and Director of Opera Workshop at the University of West Georgia in Carrollton, GA. Dr. Neely received her Doctorate of Musical Arts degree from the University of Alabama. Her most recent directing credentials include *An Embarrassing Position*, *Patience*, and *The Marriage of Figaro*. She has directed with the Druid City Opera Workshop, Harrower Opera Workshop, and was an Assistant Director with the SummerFest season of the Opera Theater of Pittsburgh (now Pittsburgh Festival Opera.) Dr. Neely has sung in opera and oratorio productions throughout the United States and is a member of the Druid City Ensemble (DCE). DCE has performed recitals at numerous universities and conferences. Dr. Neely's research interests include studies on body awareness and alignment methods for musicians. Dawn received 200-hour Registered Yoga Teacher certification through the Yoga Alliance in 2014. Dr. Neely serves as the Vice President of Regions for the National Opera Association.



## JORGE RODRIGUEZ OCHOA

Violinist **Jorge Rodriguez Ochoa** lives in Greensboro, NC with his wife, pianist Elizabeth Leddy Ochoa. Mr. Ochoa grew up in Monterrey City, Mexico, where he performed with the state orchestra (OSUANL) for four years and graduated from La Superior (ESMDM) and Tec de Monterrey (ITESM). Mr. Ochoa holds the Master of Music degree in Violin Performance from Baylor University, Waco Texas. Mr. Ochoa is currently Associate Concertmaster for the Symphony of the Mountains in Kingsport Tennessee and a member of the symphonies in Winston-Salem NC, Roanoke VA, and Greensboro NC. Mr. Ochoa has been a guest artist with the Tennessee based Paramount Chamber Players and is a faculty member of the Music Academy of North Carolina in Greensboro and has served as an adjunct faculty member at the Southeastern Community College and the American Institute of Monterrey in Monterrey City, Mexico.



## DR. WHITNEY O'NEAL

**Dr. Whitney O'Neal** is Assistant Professor of Flute and Coordinator of Woodwind Studies at the University of North Alabama in Florence, Alabama and serves as principal flute for the Shoals Symphony. Prior to her appointment at UNA, O'Neal was Instructor of Woodwinds at Stillman College in Tuscaloosa, AL, and a sabbatical replacement Instructor of Flute at Mississippi State University, Starkville, MS. O'Neal performed in the professional flute choir for the National Flute Association conventions in New York City, Charlotte NC, and Las Vegas, NV. O'Neal is a winner of the Convention Performers Competition in 2012, performing in recital. Dr. O'Neal made her international debut in 2015 with recitals in Toledo, Spain. She frequently performs with the Druid City Ensemble, the Delta Duo, Trio Leo, and Una Duo. Dr. O'Neal holds the Bachelor of Music in Music Education degree with University Honors from Arkansas State University and the Master of Music and Doctor of Musical Arts degrees in flute performance with a secondary emphasis in musicology from the University of Alabama.



## ZACK OSINSKI

**Zack Osinski** is a native of North Carolina currently pursuing the Master of Music degree in flute performance at the University of Illinois at Urbana-Champaign studying with Dr. Jonathan Keeble. Osinski's former teachers include Bonita Boyd and Dr. Tadeu Coelho. Mr. Osinski has performed works by Jo Kondo, Georg Friedrich Haas, and Robert Morris with OSSIA New Music and Musica Nova. His performance of Andre Jolivet's *Concerto for Flute* earned him the distinguished Performer's Certificate from the Eastman School of Music in 2016. He won the 3rd Tallon Perkes Scholarship Competition with his interpretation of Joseph's Schwanter's *Black Anemones*.



# PERFORMERS *and* PRESENTERS



## THE PEABODY PREPARATORY HARP ENSEMBLE

The **Peabody Preparatory Harp Ensemble** is comprised of harpists ages 6-16 attending the Peabody

Preparatory of Johns Hopkins University. The ensemble was founded in 2010 by Peabody Preparatory faculty Michaela Trnkova. The ensemble has performed for the 2017 Camac Festival in Washington, D.C.; the National Cherry Blossom Festival, the Walter Reed National Military Medical Center, the Catholic University of America, and in other concerts in the Maryland, Virginia, and Washington D.C. region. The ensemble members attend regularly scheduled master classes at the Peabody Preparatory and perform in orchestral ensembles. Peabody Preparatory harp students have attended summer programs through the Gilman School, Baltimore, MD; the Interlochen Center for the Arts, Interlochen, MI; and the Boston University Tanglewood Institute.



## NADIA PESSOA

Sergeant First Class **Nadia Pessoa** joined The U.S. Army Band, *Pershing's Own*, in 2006. She is the recipient of awards from the National Society of Arts and Letters, the American Harp Society, the National Federation of Music

Clubs, *Downbeat* Magazine, and the Fort Collins Symphony orchestra and has participated in multiple International music festivals. Pessoa performed for the 2002 World Harp Congress in Geneva, Switzerland and on the 2005 Grammy award-winning recording of William Bolcom's *Songs of Innocence and Experience*, under the direction of Leonard Slatkin. With The U.S. Army Orchestra and The U.S. Army Concert Band, Pessoa frequently performs for diplomatic and military events. She has appeared as a soloist with the Concert Band on five occasions, including at the National Mall and at Lincoln Center, New York. Ms. Pessoa holds the Bachelor of Music degree and Performer's Diploma from the Jacobs School of Music at Indiana University studying with Susann McDonald and the Master of Music degree from the University of Michigan, studying with Lynne Aspnes.



## MARIA LUISA RAYAN

Since making her first international appearance at the age of eleven at the World Economic Forum in Davos, Switzerland **Maria Luisa Rayan** has performed in major

venues around the world including Carnegie Hall, Libby Gardner Hall, the Geary Theatre, the Chicago Cultural Center, Lyon & Healy Hall, the Muziekgebouw in Amsterdam, the National Concert Hall in Dublin, the Royal Academy of Music in London, the University of Adelaide, the National Centre for the Performing Arts in Beijing, the Seoul Arts Center in Korea, the Mariinsky Theatre in St. Petersburg, Russia and the Teatro Colón in Buenos Aires. Ms. Rayan has taught masterclasses at the Curtis Institute, the Shanghai Conservatory of Music, the Royal Academy of Music in London and in the Cardiff and

Mariinsky theatres. She is founder and artistic director of the Hong Kong Harpy Summer Academy, co-director of the Korea International Harp Competition and Festival and co-director of Escuela de Verano de Arpa in Argentina. Ms. Rayan has recorded CDs, *Latin Fire* and *From Bach to Piazzolla*, and has ten published scores.



## REFLECT

Harpist **Dr. Alaina Graiser** and percussionist **Dr. Brian Graiser** comprise the **REFLECT** harp + percussion duo. The musical identity of the duo reflects a passion for creating faithful transcriptions of the music of the French impressionist composers and harnessing

the surge of creativity and experimentalism of that time in the promotion of new works for harp and percussion. REFLECT's goal is to promote and share their love of music for harp and percussion through performance, education, research, recording, and the commission of new works. Percussionist, composer, and teacher, **Brian Graiser** has served as the Adjunct Instructor of Percussion and as Marching Percussion Director at Sam Houston State University in Huntsville, TX since 2016. His musical exploits are highly diverse, and he takes pride in being at the forefront of advocacy for extended-range vibraphone, highlighted by his 2015 Concerto No. 1 ["Lulu"], the world's first concerto for four-octave vibraphone, and numerous other scholarly and creative efforts pertaining to the instrument. Dr. Graiser is a member of the Percussive Arts Society Composition Committee and Broadcast Music Inc., and is an artist-endorser of Salyers Percussion and Dream Cymbals and Gongs, and is the proud owner of a four-octave vibraphone from DeMorrow Instruments. **Alaina Graiser** is adjunct instructor of harp at Sam Houston State University. Recent engagements include adjunct instructor of harp pedagogy at the University of Cincinnati College-Conservatory of Music; guest lecturer at the World Harp Congress in Sydney, Australia; the American Harp Society Summer Institute in Logan, Utah and the Lexington Talent Education Association Midwinter Harp Workshop. For the American Harp Society Dr. Graiser serves as Treasurer for the Greater Houston Chapter and previously served as President of the Cincinnati Chapter. She is the director for the annual Cincinnati Summer Harp Camp.



## ALYSSA REIT

**Alyssa Reit** is an independent performer, composer, arranger and storyteller. She has performed with artists ranging from the famous vocal quartet Anonymous 4, the legendary dancer Martha Clarke, and

the Metropolitan Opera, to contemporary music groups and traditional Irish bands. Her main body of work has been as Artistic Director, performer, and composer for Singing Harp, an arts troupe that presented classic tales in musical and dramatic forms. Her compositions and arrangements are performed internationally from Japan to Australia, by harp ensembles, string orchestras, and brass quintets. Highlights include performances in Italy of *The Triumph of Love*, a theatrical

chamber music setting of the life of Italian Renaissance painter Sandro Botticelli, and commissions by the New York Scandinavian Music Festival and the American Harp Society to set stories by Danish author Hans Christian Andersen.



## DEBRA REUTER-PIVETTA

Flutist **Debra Reuter-Pivetta** enjoys a diverse career as soloist, chamber artist, orchestral player, and teacher. A winner in the 1999 Concert Artists Guild Competition, she holds top prizes in several international competitions. Ms. Reuter-Pivetta has performed as concerto soloist with many orchestras across the United States and Europe and is a founding member of the critically acclaimed Fire Pink Trio. The Fire Pink Trio released their debut CD, *Poetry in Motion*, in 2015 on the MSR Classics label. Ms. Reuter-Pivetta has recorded chamber works by Undine Smith Moore, William Banfield, and Anthony Kelley on the Albany label, and with her husband pianist Federico Pivetta, duos by Theobald Böhm, Eugene Bozza, Camille Saint-Saëns, Raymond Guiot and Eldin Burton on their critically acclaimed CD *Passion And Romance, Music for Flute and Piano*. Performance highlights for the Pivetta Duo include concerts in Chicago, New York City, Italy, and a 75 city nationwide tour. Debra Reuter-Pivetta is the principal flutist with the Greensboro (NC) Symphony Orchestra and the flute instructor at Salem College, Winston-Salem, NC.



## ANGELA SCHWARZKOPF

Canadian native **Angela Schwarzkopf** concertizes throughout North America as a soloist and with many top chamber music, choral, and orchestral organizations including the Kitchener-Waterloo Symphony, the London Symphonia, the Talisker Players, and at the Stratford Festival. The first harpist to receive a Doctorate of Music in harp performance in Canada, Schwarzkopf is now on the faculty at the University of Toronto, the Glenn Gould School, and at the University of McMaster. Angela is the Director of Development and on faculty for the Young Artist's Harp Seminar. She is a regular contributor to *Harp Column* magazine and *The American Harp Journal*, and serves on the editorial board of the latter. As an advocate for new music, Angela has worked on commissioning projects with many prominent composers. Most recently she received a grant from the Ontario Arts Council for her recording project of all new Canadian music. Angela served as President of the Toronto Chapter of the American Harp Society from 2012-2018.



## MEGAN SESMA

Chief Musician **Megan Sesma** holds the first (2003) enlisted Principal Harp position with the United States Coast Guard Band. In addition to her position as principal harpist with the USCG she substitutes with the New Haven Symphony, the Rhode Island Philharmonic and orchestras in Bridgeport, Hartford, and Waterbury, CT. **MUC Sesma** is adjunct professor of harp at the University of

Connecticut in Storrs, and Connecticut College in New London, and harp instructor at Wesleyan University in Middletown, CT. For the American Harp Society, Sesma is the 2nd Vice President and Northeast Regional Director. She holds the Bachelor of Music degree from the Eastman School of Music as well as the Bachelor of Arts in Economics from the University of Rochester, and the Master of Music degree in harp performance from New York University. MUC Sesma was the 2013 recipient of the Latina Style Service Award for the Coast Guard, a yearly award bestowed on one active duty female in the Coast Guard.



## MORGAN SHORT

**Morgan Short** is currently pursuing her Bachelor of Music degree at the University of North Carolina School of the Arts. She recently won the grand prize in the National Classics Alive Young Artists Audition competition, which includes a multi-year management contract and several performance and recital opportunities including a concerto performance with the Boulder Chamber Orchestra and a solo recital on the Classics Alive Presents Concert Series. Since 2015 Short has performed over a dozen concerti with orchestra, most recently with the North Carolina Symphony. Upcoming performances include appearing a guest artist for the Eastern Music Festival and the Appalachian Music Festival. Short participated in a 2019 residency with the Chrysalis Chamber Music Institute performing André Caplet's *Masque of the Red Death*. She was a 2018 finalist in the Anne Adams Awards, and is a recipient of the Ambassador Middendorf Award, the Anne Jett Rogers Award, a Semans Art Grant, and a Tom Kenan Merit Scholar award.



## JESSICA SIEGEL

**Jessica Siegel** received her Master of Arts degree in Music Education and Harp Performance from the Cleveland Institute of Music and Case Western Reserve University where she studied with Alice Chalifoux. Her performance career has included orchestral, solo, and chamber music in Cleveland, Ohio and the San Francisco Bay Area. She established the Harp Academy at Harps Etc. which offers private lessons, performance opportunities, workshops, master classes, ensembles, and The International Harp Festival. She was commissioned by the Music Teacher's Association of California to create the harp syllabus currently used in the California Certificate of Merit Program and is a renowned presenter and master teacher of the harp. For the American Harp Society, Ms. Siegel has served as Vice President and President of the Bay Area Chapter; was Exhibit Coordinator for the 2006 American Harp Society Conference in San Francisco as the Exhibit Coordinator; as Director at Large and as Regional Director on the Board of Directors; Coordinator of the Regional Directors and as a member of the Nominations and Education Committees.

## PERFORMERS *and* PRESENTERS



### DR. LAURA STEPHAN

**Dr. Laura Stephan** is a clinical psychologist with wide-ranging experience, having worked in community mental health, physical medicine and rehabilitation, neuropsychology, and trauma. She currently provides individual and group therapy in an integrative, holistic private practice setting. Raised by professional musicians who also taught the Suzuki method, and having played Suzuki piano and violin as a child, Dr. Stephan is intimately familiar with the music world and the unique power of the student-teacher relationship.



### ANNE SULLIVAN

Harpist **Anne Sullivan** began her concert career at age twelve when she appeared twice as soloist with the Philadelphia Orchestra. She is known nationally as a recitalist and chamber musician, performing regularly with SPARX flute & harp duo, Duo Parisienne violin & harp, and the Easterly Chamber Players. She was a member of the music theory faculty at the Curtis Institute of Music from 1982-2002 and is founder and director of the Harp in the Mountains Summer Festival. Ms. Sullivan has released two solo CDs as well as four chamber music recordings, authored and arranged numerous works for harp, and presents workshops nationwide. She is the owner of and chief Harp Happiness Expert at Harpmastery.com, where she blogs, teaches, and coaches harpists worldwide through her online membership coaching program. Her book *Kaleidoscope Practice: Focus, Finish and Play the Way You've Always Wanted* is available on Amazon Kindle and on her website.



### MATTHEW TEODORI

**Matthew Teodori** founded line upon line percussion in 2009 and currently serves as its Executive and Artistic Director. He has performed with the Austin Symphony, the Buffalo Philharmonic, Conspirare, ELISION, Inversion Ensemble, the Mid-Texas Symphony, Panoramic Voices, Roomful of Teeth, Southern Tier Symphony and the Victoria Bach Festival Orchestra. Teodori received his Doctor of Musical Arts and Master of Music degrees from The University of Texas at Austin and his Bachelor of Music degree from Houghton College. His primary instructors were Dr. Thomas Burritt, Tony Edwards, Chip Ross and Jim Tiller. Currently Mr. Teodori teaches percussion at Southwestern University in Georgetown, TX.



### NATALIE TEODORI

**Natalie Teodori** is a performing harpist and teacher currently based out of Austin Texas. Natalie is on the faculty at Southwestern University in Georgetown, Texas, and has extensive experience working in public school programs, having directed a district-wide harp program of over thirty-five students in the Round Rock School District, as well as privately teaching over twenty students weekly.

Natalie completed her Master of Music degree in harp performance with Ann Yeung at the University of Illinois at Urbana-Champaign, and the Bachelor of Music degree with Delaine Fedson Leonard at the University of Texas, Austin. High school studies were with Susan Dederich-Pejovich. An active advocate for new music, Natalie premiered Zack Stanton's *Unbroken Strands* for harp and percussion in 2016, and Kyle Shaw's *Anemol* for harp and electronics in June of 2017. Natalie currently serves the AHS as President of the Austin, Texas chapter.



### KELA WALTON

**Kela Walton** is finishing her second term as a director-at-large on the American Harp Society Board of Directors, and has been honored to serve as 1st Vice-President, and co-chair of the AHS Grants Committee, with Karen Lindquist. Ms. Walton considers the AHS grants program to be one of the Society's most valuable initiatives. Kela is a registered Suzuki harp instructor and founded the harp department at Buffalo Suzuki Strings. Before relocating to the Carolinas in the fall of 2021, she served as interim principal harpist with the Buffalo Philharmonic Orchestra during their 2017-18 season including their international tour to Poland. Kela has authored articles for *The American Harp Journal* and *Harp Column* magazine. She holds the Master of Music degree from the University of Houston Moores School of Music, where she studied with Paula Page and the Bachelor of Music degree from the University of Texas at Austin, where she studied with Gayle Barrington. Ms. Walton was privileged to study with Alice Chalifoux at the Salzedo School in Camden, Maine.



### NOËL WAN

Taiwanese-American harpist **Noël Wan** made her international debut in 2010 performing Alberto Ginastera's *Harp Concerto* with the Utrecht Symphony Orchestra. Lauded as "a huge talent [with] hidden power and amazing maturity" by Dutch pianist Bart van Oort. Wan is the youngest winner of the Dutch Harp Festival Competition and has also received awards in the 18th International Harp Contest in Israel, the 2008 Lily Laskine International Harp Competition, the 2013 Nippon International Harp Competition, the 2015 Korea International Harp Competition, the Chimei Arts Foundation (2012, 2015), the American Harp Society National Harp Competition (2005, 2007, 2009, 2015) and the 2019 Lyon & Healy Awards. In recent years she has been featured in concerts at the Muziekgebouw, Alice Tully Hall, David Geffen Hall, and Carnegie Hall. Noël is a graduate of the Yale School of Music and now holds the prestigious Illinois Distinguished Fellowship as a Doctor of Musical Arts candidate at the University of Illinois at Urbana-Champaign. She is currently writing her dissertation on new materialist theory, gender, and the experimental harp writing of Georges Aperghis.



## JOHN WEPNER

**John Wepner** is a licensed massage and bodywork therapist who works in Hickory, NC. He also practices craniosacral therapy, which releases tension from the soft tissue of the body. John works with many individuals in his private practice to release tension, improve chronic pain, rehabilitate injuries that limit mobility and strength, and promote relaxation for the body to feel rejuvenated. John holds the Bachelor of Science degree in Health Promotion from Appalachian State University and has many years of training and experience. John grew up playing the piano and appreciates the importance of music in our lives. He knows that our body posture and position while playing an instrument affects both our body and musical abilities. The harp is a full body instrument, which especially stresses the arms, neck, and back. Physical tension and injuries that affect the arms, neck, and back would likely have detrimental effects on one's comfort while playing the harp. Addressing these issues enhance comfort and performance, and the freedom of musical expression unlocked.



## MARGUERITE LYNN WILLIAMS

**Marguerite Lynn Williams** is Principal Harpist of the Lyric Opera of Chicago, founder of the Chicago Harp Quartet and a founding member of International Chamber Artists and La Folia, Harp & Flute duo. She is on faculty at both the Bienen School of Music at Northwestern University and the Chicago College of Performing Arts at Roosevelt University. Ms. Williams performs around the globe with some of the world's most famous conductors and orchestras including the Chicago, Milwaukee, Minnesota, San Diego, St. Louis and Toronto Symphonies. A multi-prize winner in competitions sponsored by The American Harp Society, The AHS Foundation (Anne Adams Awards), the National Federation of Music Clubs and other national competitions, Ms. Williams has performed at multiple American Harp Society conventions and for the World Harp Congress as well as served as judge for national competitions. She received her Bachelor of Music degree and and Performer's Certificate at the Eastman School of Music with Kathleen Bride, and her Master of Music degree from the Chicago College of Performing Arts, studying with Sarah Bullen.



## ANN YEUNG

**Ann Yeung** is one of the leading harpists of her generation and enjoys a multi-faceted creative career. Prizewinner of numerous national and international competitions, she has judged competitions throughout the world, premiered over 60 works, and authored articles published internationally. As the Aletheia Duo with flutist Jonathan Keeble she has released two recordings; *Voyage: American Works for Flute and Harp*, and *Song of the Black Swan*. Recognized for her exceptional ability to foster individual creativity and artistry, her students have found success in

multiple diverse disciplines. She is a Past President of the AHS and served as editor for the *World Harp Congress Review*. She is currently Professor of Music at the University of Illinois at Urbana-Champaign where she directs the Illinois Summer Harp Class; is Principal Harpist for the Sinfonia da Camera, and has been honored for excellence in teaching, service, and academic leadership. She began harp studies with Penny Howk Beavers, and subsequently JoAnn Turovsky and Sally Maxwell, and is a graduate of the Jacobs School of Music at Indiana University, studying with Susann McDonald.



# YOUNG COMPOSERS



## ANNALYNN WADDY

**Annalynn McTyre Waddy**, a promising young harpist from Macon, Georgia, is a twelve year old who is homeschooled. She began to concentrate on the harp at the age of seven, after more than four years of previous study on the piano. She has been a member of her church and community youth orchestras as well as the Middle Georgia Harp Ensemble, under the direction of her mother, Calista Anne Koch. As a member of the Middle Georgia Harp Ensemble, Annalynn has had the honor of performing in the ensemble for concerts including a Mercer University Faculty Recital, the Georgia Chapter's 2018 Harp Odyssey, and during a concert at the 2016 American Harp Society's National Convention; there, she was also selected as one of the young performers to participate as part of the Youth Harp Ensemble for the same convention's closing concert. Growing up around other musicians, Annalynn has had the opportunity to consult and experience professional and student composers and glean from their experiences and knowledge. "Creatures of the Deep," is Annalynn's first completed, full length composition for harp. She was honored to be named one of the American Harp Society's Featured Composers for the 2017 Summer Institute, where she performed her first movement for the entire assembly. That amazing experience inspired her to continue composing. She completed the two movements chosen for the 2019 Summer Institute Young Composer's Project and desires to begin work on new compositions in the near future.

### Program Notes

"Creatures of the Deep" 2nd and 3rd Movements

Encounter in the Abyss:

We open on a giant squid, propelling itself through the sunless deep sea in search of its next meal. As he fades out of sight, along comes a lone sperm whale signing a variation on the whales' theme from the prior movement (excluded). Suddenly, the squid strikes; the two battle until the squid departs, leaving the whale mortally wounded.

Arctic Splendor:

Our view changes from the black depths to the frosty ice capped waters of the polar regions. A pod of Beluga whales playfully revives the whales' theme in their own vocalization. As the stunning, sun-adorned glaciers crumble and crash into the salty waters below, the Belugas breach the surface.



## CAROLINE SADJEWSKI

**Caroline Sadjewski** is ten years old and a student at Greensboro Day School in Greensboro, North Carolina. Caroline began harp lessons at the age of seven with Grace Wepner Ludtke, and has played the harp now for three years. Caroline also plays piano and violin and is one of the youngest members of the North Carolina Harp Ensemble.

While music is Caroline's passion she also has many other interests including art, poetry, reading and most recently Caroline started composing her own music. Caroline also enjoys spending quality time with her family, playing soccer

and basketball with her friends and thinking about what new adventure might be on the horizon.

### Program Notes

"I wrote the theme of this piece on piano for Halloween and then I decided to compose a harp piece with it.

This piece is about a witch who is dancing while making a potion. Someone soon finds out about her mischief and so the witch flies away". – Caroline Sadjewski



## ELENI WITTE

Music is a big part of my life. I am really looking forward to going to the Summer Institute and Camp Innovation. I am so grateful

to have the opportunity to go there and meet so many harpists. I have been playing the harp for more than half of my life. Some other things I like to do are climbing trees, reading, drawing, and playing with Legos. One of my inspirations for playing the harp was the harp music in Harry Potter and the Sorcerer's Stone. In the future, I would like to play harp for people in hospitals.

### Program Notes

In Emerald Waterfall, I imagine a misty green waterfall running over mossy rocks with tropical birds chirping in the background. I composed it to reflect some of the beauty of nature.



## ERIN HANSEN

The gift of a lever harp for her seventh birthday began a journey that led **Erin Hansen** to majoring in Harp Performance at Bob Jones University in 2012. During her senior year of college, she had the opportunity to take a class in basic composition—an experience which unearthed a passion for composing and arranging. In 2017 she enrolled in the master's program to study composition at BJU with Joan Pinkston. Having now completed degrees in harp and composition, Erin now freelances as a harpist and composer in upstate South Carolina. In her free time, she enjoys listening to good music, making bad puns, and nerding out about etymology.

### Program Notes

This piece, titled *Intrecciate* (Italian for "intertwined"), is written in a Romantic style with an Italian flair. It is a love story of sorts, set in Venice. The first theme introduces the man, whose song in a minor key expresses his loneliness. The B theme represents the woman, whose theme, while in a major key, is incomplete. Of course, the two meet, and their themes intertwine—and they live happily ever after.



## JULIA CROSSON

**Julia Crosson** is a composer and a harpist. She is sixteen years old and in 10th grade. She is homeschooled.

Julia first began taking harp lessons at the age of seven. At the age of nine, she began composing music. Shortly afterwards she began attending the New England Conservatory Preparatory School, where she took composition classes. She currently takes harp lessons with Felice Pomeranz.

In addition to playing the harp, Julia also plays the piano. She composes for a variety of instruments, including violin, cello, and bassoon.

### Program Notes

"Rondo" is the sixth and final piece in a suite called "The Old Ballroom." When I told my harp teacher that I was going to enter the Young Composer's Project., she suggested I finish "The Old Ballroom" with a Rondo. Shortly after I finished writing "Rondo" my laptop broke. The laptop contained the only copy of "Rondo." Although I was eventually able to have the content on my laptop recovered, I had to rewrite "Rondo". The second "Rondo" was almost identical to the first. When writing "Rondo," I used several different styles of playing, including *pres de la table*, harmonics, and open-hand. It is more complex and advanced than the other "Old Ballroom" pieces



## KARISA ELLERBROCK

**Karisa Ellerbrock** was inspired to learn the harp in 2013, after seeing her favorite song being played on a harp in an Internet video. She lives in Highlands Ranch, Colorado, where she will be entering her final year as a high

school student (class of 2020). Karisa began playing on the lever harp then readily progressed to a concert grand Camac pedal harp (Louie) and has been studying under the professional and accomplished instruction of Lynne Abbey-Lee. In the past four years she has played in two groups (Philharmonia & Symphony) under the Colorado Youth Symphony Orchestra, and the Arapahoe Community College (ACC) Strings Ensemble. She also enjoys playing in biennial Harp Fantasia concerts sponsored by the Mile High Chapter of the American Harp Society. Parallel to high school classes, Karisa has been working toward an Associate of Arts Music degree - a head start for entering a four-year college to achieve a dual degree in composition and animation. In 2015, Karisa composed a mini-suit, "Oixeau", and was selected to be a Featured Performer at the American Harp Society's 2017 Conference organized by the Young Composers Project. She has further arranged accompanying parts for cello, viola, and violin, and performed "Oixeau" with the ACC Strings Ensemble at the 2019 May ACC Spring concert series. When she is not playing harp or taking classes, she loves drawing, animating, and spending time with family and friends.

### Program Notes

"Sapphire" came about during a time in my life when I possessed a particularly creative outpouring. I had not been

inhibited by school projects or had any upcoming performances to weigh me down. I had just finished composing "Oixeau" in 2015 when I sat down and started experimenting with some notes and the song just flowed out of me. I remember wanting to create something that sounded like a tango. The majority of the song was composed in about an hour. I've been "tweaking" it periodically for the past three and a half years. The piece was finalized about a year ago and I'm very happy with the melody and structure of the song.



## MIA SADFIE

**Mia Safdie** is 11 years old and lives in Los Angeles where she attends public school. She plays multiple instruments and has become very passionate about music. For harp, she's shared first place in the Los

Angeles Youth Harp Ensemble's Solo competition in the Junior Division, was featured in Los Angeles Drama Club's Henry IV, and participated in AHS' Youth Ensemble and Santa Barbara Symphony Youth Orchestra,. She's been concert master for Elemental Strings, principal second violinist with Westside Youth Orchestra, participated in SCSBOA, Elemental Band, and Elemental Choir. This summer, she is looking forward to being part of Colburn's Piano Intensive and Jim Walker's Beyond the Master Class. In her spare time, she loves attending concerts, creating compositions, acting in Shakespearean productions, playing escape rooms and board games, going on roller coasters, reading books, and traveling. She's visited over 26 countries and been around the world three times. She is a third degree black belt in taekwondo, working towards her fourth degree. Thank you to her harp teacher, Marcia Dickstein, whose guidance and support has been truly appreciated. Additionally, thank you to AHS for this wonderful opportunity and everyone who supports young harpist, musicians, and composers.

### Program Notes

Last summer, when we were driving back to my grandmother's house in Montreal, after visiting friends in Vermont, a part of a truck's tire that had just popped hit my grandmother's car. We were safe and the car was still running, but we were all very scared. We didn't know how damaged the car was and we still had many hours of driving ahead of us. It was also getting dark. To calm our nerves, I started making up this song. I was inspired by Debussy's use of triples against eighth notes.



## MIRIAM KESSLER

**Miriam Kessler** studies both harp and piano. She has been with her current harp teacher, Erin Freund, since 2014 and with her current piano teacher, Constance Hughes, since 2016. This year, she began studying composition/theory with Jonathan Kirk. In addition to composing, she enjoys solo, chamber, and orchestral performance. She is currently a harpist with the Schaumburg Youth Symphony Orchestra and a member of Westminster Christian School String Ensemble (piano and harp). She was a member of the Chicago Harp Ensemble. She has placed in various performance competitions in both harp

## YOUNG COMPOSERS

and piano. She has had the pleasure of having her compositions performed by her string ensemble and at OPUS Chamber Music Camp. She is honored to appear a second time as a featured composer.

### **Program Notes**

Miriam Kessler began to compose this piece whilst in the car. She was inspired by the idea of composing a more traditional piece, loosely based on a sonata. It has a finality to it, and an almost celebratory quality. It has three distinct sections. The first section introduces the main theme. In the second, the theme may be heard but it is more dissonant. In the final section the main theme returns in a different key. The piece was named such because it is Miriam's system to number the pieces she writes. Thus, this one is her 47th. However, coincidentally, this is the number of strings on the harp. The number 47 is also the atomic number of silver, which is significant, as it helps maintain the theme of a formal event or celebration.

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## AN ORCHESTRA OF HARPS

Monday, June 17, 2019  
7:30PM  
Crawford Concert Hall

The Peabody Preparatory Harp Ensemble  
Fotenie Apostolo, Marie Harrison, Lucy Hunt, Kaitlyn Leitherer  
Alice Li, Maya Newman-Toker, Rory Powell  
Catherine Reid, Olivia Grace Risser, Victoria Rose Tobery  
Michaela Trnkova, conductor

The North Carolina Harp Ensemble  
Daya Asokan, Amber Carpenter, Beth Ann Henson, Lucy Hester  
Tessa Jackson, Ashleigh Jones, Jennifer Lane, Grace Wepner Ludtke, Brigid May,  
Daniel Reeder, Olivia Reeder, Sophie Rocco,  
Tamar Rowe, Caroline Sadjewski, Alex Violante  
Jacquelyn Bartlett, conductor

The Peabody Preparatory Ensemble

Cannon in D Johann Pachelbel  
(1653-1706)  
*arranged by Sylvia Woods*

Les Misérables Claude Michel Schonberg  
(b. 1944)  
*arranged by Stephanie Curcio*

Fur Elise Ludwig van Beethoven  
(1770-1827)  
*arranged by Bonnie Biggs*

Ballade Johan Burgmuller  
(1806-1874)  
*arranged by Michaela Trnkova*

from, *The Planets* Gustav Holst  
Jupiter (1874-1934)  
*arranged by Janet Witman*

A Medley of (Johann) Strauss Waltzes *arranged by Josef Molnar;*  
*edited by Susann McDonald and Linda Wood Rollo*

### INTERMISSION

*program continued ...*

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## AN ORCHESTRA OF HARPS ... *continued*

The North Carolina Harp Ensemble

Processional

Linda Wood Rollo  
(b. 1945)  
*arranged by Jack Jarrett*

River Right Rhumba

Laura Zaerr  
(b. 1960)

Concerto in D Major for lute, two violins and  
basso continuo, RV 93  
Allegro Moderato  
Largo  
Allegro

Antonio Vivaldi  
(1678-1741)  
*arranged for harp and strings by Kathy Bundock Moore*

Tessa Jackson & Daniel Reeder, harp  
Carrie Jackson & Martha Grace Jackson, violin Liam Jackson, viola & Cass Jackson, cello

Baroque Flamenco

Deborah Henson-Conant  
(b. 1953)

from the *Suite of Eight Dances* (1943)  
Tango

Carlos Salzedo  
(1885-1961)

Cumbia Deliciosa

Alfredo Rolando Ortiz  
(b. 1946)

### Massed ensembles

Variations on *When the Saints Go Marching In*

Frank Voltz  
trad. American Gospel  
origination from *When the Saints Are Marching In* (1896) and  
*When the Saints March In for Crowning* (1908).

Frank Voltz, conductor

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## EARLY MUSIC FOR VOICES, HARP, STRINGS & ORGAN PRESENTED IN PARTNERSHIP WITH THE MORAVIAN MUSIC FOUNDATION

Tuesday, June 18, 2019  
7:30PM  
Home Moravian Church

Members of the Moramus Chorale  
Susan Bennett Brady & Grace Wepner Ludtke, harp  
Morgan Elise Brady, soprano  
Veronica Siebert, soprano  
Monika Wilmont & Charles Shafer, violin  
Matthew Troy, viola, Jennifer Alexandra Johnston, cello, Susan Foster, organ

Nola Reed Knouse, conductor

Music edited for performance by Jacquelyn Bartlett, C. Daniel Crews,  
Dirk French & Nola Reed Knouse

Star Spangled Banner (A Patriotic Song)\*  
*\*The subtitle "A Patriotic Song" is the feature that identifies this as a copy of the first printing.  
The error was corrected in later printings.*

Air, Anacreon in Heaven

Smile Again, My Bonnie Lassie

John Parry  
(1776-1851)

My Favorite Bath Waltz

unknown

My Harp Alone

music by George Kiallmark (1781-1835)  
words by Walter Scott (1771-1832)

Johnny Came A Courting Me

William T. Parke  
(1762-1847)

Hope

Mr. P. Smith

Now at Moonlight's Fairy Hour

Thomas Thompson

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## INTERMISSION

*program continued ...*

### EARLY MUSIC FOR VOICES ... *continued*

Concerto in D Major, Op. 1, No. 6  
*Allegro assai*  
*Andante*  
*Allegro Moderato*

Johann Christian Bach  
(1735-1782)  
*transcribed by Aristid von Würtzler*

Gott sey dir gnädig (*May God Be Gracious*)  
Den schönsten Gruss (*Receive the Fairest Salutation*)

August Henrich Gehra  
(1715-1785)

Wie herrlich ists, ein Schäflein Christi werden  
(*How Great the Bliss to Be a Sheep of Jesus*)

Johann Christian Geisler  
(1729-1815)

## NOTES ON THE PROGRAM

The Moravian Music Foundation is custodian of a remarkable collection of manuscript and printed music composed and collected by members of the Moravian Church (*Unitas Fratrum*) in America. With some 10,000 manuscripts and early imprints in its collection, the Foundation also cares for a large collection of hymnals dating from 1544 forward. The Foundation headquarters are in Winston-Salem, North Carolina where the foundation published music and books relating to Moravian music and worship, produces recordings, assists researchers, sponsors music workshops, provides assistance to church musicians, and manages music lending libraries of vocal and instrumental music.

Settling in Pennsylvania and North Carolina in the 18th century, Moravians brought with them their love for music, their commitment to education, and a passion for spreading the gospel to the Native Americans as well as to neighbors of European descent. Moravian settlements included the most sophisticated musical culture in early America, with anthems accompanied by chamber orchestra, a *Collegium musicum* tradition preserving the music of the best-known European composers of the day, trombone choirs (evolving in many locations to brass bands), and fine organ building. The Moravian musical culture influenced the musical life of America through their community bands and orchestras and educational institutions, and led to the formation of many long-standing musical traditions including the Bach Choir of Bethlehem, PA.

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**ABIGAIL KENT**  
**AMERICAN HARP SOCIETY 2017- 2019 CONCERT ARTIST**

Wednesday, June 19, 2019

1:00 PM

## Crawford Concert Hall

from the *Well Tempered Clavier*, Book 1      Johann Sebastian Bach (1685-1750)  
Prelude and Fugue No. 12, in F minor, BWV 857 (1722)      *transcribed by Abigail Kent*

Le Jardin Mouillé (1913) Jacques de la Presle  
(1888-1969)

Variations sur l'air "Je suis encore dans mon printemps" (1807)  
(1784-1859)

Life is flashing before my eyes and I realize that it all started with a blackbird

Uno Vesje  
(b. 1989)

Lute Suite in E minor, BWV 996 (1708-1717) J.S. Bach  
Prelude *transcribed for harp by Pierre Jamet*  
Allemande  
Courante  
Sarabande  
Bourree  
Gigue

Prelude in D flat Major (1911) Lili Boulanger  
(1893-1918)  
*transcribed by Abigail Kent*

Die Moldau (Vltava) (1874) Bedřich Smetana  
(1824-1884)  
*transcribed for harp by Hans Trneczek*

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## SUSTAINING SOUNDS

Wednesday, June 19, 2019

4:30PM

Crawford Concert Hall

Druid City Ensemble

Sarah Crocker, harp, Whitney O'Neal, flute & Dawn Neely, soprano

Rachel Brandwein, harp & Aaron David Miller, organ

from *Shéhérazade* (1903)  
La flûte enchantée

Maurice Ravel  
(1875-1937)  
texts by Tristan Klingsor (1874-1966)

Une flûte invisible (1885)

Camille Saint-Saëns  
(1835-1921)  
texts by Victor Hugo (1802-1885)

from, *Federico's Little Songs for Children* (1985)  
El lagarto está llorando!  
Caracola

George Crumb  
(b. 1929)

Czardas

Vittorio Monti  
(1868-1922)  
*arranged by Carrol McLaughlin*

Aftermath (2015)

Drew Pendergrass  
(b. 1997)

from *Rusalka*, Op. 114 (1900)  
Song to the Moon

Antonín Dvořák  
(1868-1950)  
*\*arranged by Sarah K. Crocker*

*\*World premiere performance*

Cross-Currents (2017)

Aaron David Miller

Two Dances

Michael Praetorius  
(1571-1621)  
*arranged by Aaron David Miller*

The King's Calling: Fantasy for Organ and Harp (2017)

Rachel Brandwein  
(b. 1982)  
*based on tunes written or arranged by Ralph Vaughan Williams*

The Harp Swing Pipe Swing (2019)

Aaron David Miller and Rachel Brandwein

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## HISTORY IN HARMONY

Wednesday, June 19, 2019

7:30PM

Crawford Concert Hall

Armed Forces Harp Sextet

Technical Sergeant Greta Asgeirsson, U.S. Air Force Band

Staff Sergeant Grace Bauson, U.S. Army Field Band

Chief Musician Emily Dickson, U.S. Navy Band

Master Gunnery Sergeant Karen Grimsey, *The President's Own* U.S. Marine Band

Sergeant First Class Nadia Pessoa, *Pershing's Own* U.S. Army Band

Chief Musician Megan Sesma, U.S. Coast Guard Band

Jacquelyn Bartlett, harp; Debra Reuter-Pivetta, flute

Maria Luisa Rayan & Marcela Mendez, harps

*This performance marks the first time in history that all of the harpists  
from the United States services bands will perform together.*

The Star Spangled Banner

John Stafford Smith

(1750-1836)

*\*arranged by Daniel Burton*

String Quartet in F Major

II. Assez vif – très rythmé

Maurice Ravel

(1875-1937)

*\*arranged by Michael Maganuco*

America the Beautiful

Samuel A. Ward

(1847-1903)

*\*arranged by Daniel Burton*

*\*World premieres of new arrangements commissioned by the Armed Forces Harp Sextet*

Sonata for Flute and Harp (2018)\*

Dance

Aria

Jubilee

Dan Locklair

(b. 1949)

*\*World premiere performance*

Goldberg Variations, BWV 988

Johann Sebastian Bach

(1685-1750)

*arranged by M.L. Rayan & M. Mendez*

*after the arrangement for two pianos by Joseph Rheinberger (1839-1901)*

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## HISTORY IN HARMONY ... *continued*

### NOTES ON THE PROGRAM

Dan Locklair's *Sonata for Flute & Harp* was the result of a 2018 commission by the North Carolina Harp Ensemble for Jacquelyn Bartlett and Debra Reuter-Pivetta in celebration of the 2019 American Harp Society, Inc. Summer Institute. It is warmly dedicated to Ms. Bartlett and Ms. Reuter-Pivetta. *Dance* is based on a tonal pentatonic scale of G, E, D, C, A. These pitches generate the melodic and harmonic material of the movement and define each of the five tonal centers of the movement. The gentle middle section is flanked on either side by energetic sections marked, 'rigorous'. The *Aria* is the heart and soul of the work and consists of two related arias. Composed in three primary sections *Aria* incorporates the tonal pentatonic scale of *Dance* in the B-flat Lydian mode. These pitches and their resulting harmonies are clearly heard as they descend in the bottom voice of the harp in the first and third sections of the movement. The middle section is distinguished by echoing harp lines that form an equal partner with the flute, as the flute sings forth with the melodies of a second aria. *Jubilee*, shifts the tonality of the original core pentatonic scale and further expands the harmonic palette into the Mixolydian mode: D-flat, E-flat, F, G-flat, A-flat, B-flat, C-flat, D-flat. A rondo by design, the opening section marked 'energetic & sprightly' soon leads to a darker, lyrical phase of the movement. The spirit of both return in the third and fourth sections, respectively, before an expanded and brighter 'energetic & sprightly' section leads to the conclusion of the movement. Although the derivation of the word titling this movement is different, the spirit of the similar word, Jubal, is truly at play here. Jubal is celebrated in sonata as both instruments, in virtuosic fashion, bring *Jubilee* to a rousing conclusion.

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**LECTURE-RECITAL  
THE BRILLIANCE & TRAGEDY OF 20TH CENTURY COMPOSER,  
FERNANDE BREILH-DECURCK (1896-1954)**

Thursday, June 20, 2019  
9:30 AM  
Crawford Concert Hall

~~~~~

Lecture co-presenters Chen-Yu Huang and Dr. Matthew Aubin

Concerto for Harp & Orchestra (1944)  
I. Modéré

Fernande Breilh-Decurck  
(1896-1954)

*Chen-Yu Huang, harp  
Jui-Chen Huang, piano*

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## COLLABORATION: THE HEART OF INNOVATION HARPISTS COLLABORATING WITH COMPOSERS

Thursday, June 20, 2019  
3:00PM  
Watson Chamber Music Hall

Kathryn Harms, Natalie Teodori, Naoko Nakamura, harp  
Matthew Teodori, percussion, Steven Harlos, piano & Leslie Daniel Newman, flute

Lullaby for an Evening Star Kurt M. Mehlenbacher  
(b. 1985)

Anemoi for Harp and Electronics (2017) Kyle Shaw  
(b. 1987)

Unbroken Strands for Harp and Vibraphone (2016) Zack Stanton  
(b.1983)

The Resonance of Small Things for Harp and Percussion (2017) Jason Hoogerhyde  
(b. 1969)

Concerto for Flute, Harp & Wind Ensemble (2014) Damian Montano  
Allegretto pastorale (b. 1976)  
Addolorante  
Allegro gioviale

### NOTES ON THE PROGRAM

*Lullaby for an Evening Star* was written for and with the assistance of harpist Kathryn Harms. Composing for the harp is like nothing else I have ever done, as there is very little knowledge of other instruments that can be carried over as a foundation for writing for the harp. Kathryn was more than willing to work with me to clean up the music, show the nuances and variations of harp notation, and provide me with countless reading sessions to bring the work to a compositional level equal to Ms. Harms' performance skill. Aside from the technical information in the piece, there are additional details that I hoped would serve as homage to Kathryn. Her grandmother—a significant force in her upbringing—had passed away shortly before this project began, so it was my goal to create something that would honor their relationship and her memory. Kathryn has an unfettered love for the theme and variation form, which drastically informed the construction of this work. My interest in writing for the harp is piqued and it is my intention to pursue many more projects like this in the years to come.

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## COLLABORATION ... *continued*

The name Aeolian harp derives from Aeolus, the Greek god of the wind. German artist and scholar Athanasius Kircher is credited with first describing an Aeolian harp in his 1673 text *Phonurgia nova*. In certain Greco-mythological traditions Aeolus called into action the *Anemoi* the winged wind gods of the four cardinal directions: Notos, god of the fierce south wind; Eurus, god of the east wind; Boreas, god of the cold north wind; and Zephyrus, god of the gentle west wind. Anemoi imagines these four different gods bringing their different personalities and temperaments to the table playing Aeolian harps. Their music probably sounded different depending on who played it, but it was undoubtedly otherworldly and of divine caliber, transcending what mere mortals on mortals' harps could produce.

Of *Unbroken Strands* Zack Stanton says, "As a starting point, I was thinking of Ecclesiastes 4:9-12, which starts with, "Two are better than one" and closes with "a threefold cord is not easily broken." I was thinking of the weaving of two lives together. The main image in my mind was weaving a cord together and that imagery is threaded through the entire piece, either through the interactions of the lines, the rhythmic proximity of the lines, or the intervals used. It is mostly in two voices throughout, but a third voice comes in toward the end of the piece in the bass, which is the third strand of the "threefold cord." Matthew Teodori commissioned *Unbroken Strands* in 2015 as a gift for his wife Natalie. *Unbroken Strands* is the first work performed by this duo.

The idea to compose a concerto for flute, harp, and wind ensemble came about in the summer of 2012, at the instigation of Dallas Wind Symphony harpist Naoko Nakamura. With backing from Dallas Wind Symphony founder, Kim Campbell, and artistic director and conductor, Jerry Junkin, composer and bassoonist Damian Montano began work on the concerto in November 2012, electing to pair Nakamura's harp with flute not only because of the way the two instruments sound together, but in a nod to the historical precedent set by Mozart. Montano's concerto adheres to classical forms, playing out in three movements, and demonstrates his love of the harp drawing on influences from Joaquin Rodrigo and Alberto Ginastera, and his own experiences as a performing drawing inspiration from acoustic properties of a variety of performing spaces. "Something about the energy and acoustics of those performance spaces gave me a new insight into the work, and helped me see what I wanted to do with more clarity," says Montano. The third movement sees the introduction of a theme that was actually the first melody Montano developed from the concerto. For the final movement he drew inspiration from his love of film music, particularly that of composer Bernard Herrmann, seeking to balance the demands of music that is challenging and satisfying for professional musicians with music that is widely accessible to listeners of all ages.

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## LECTURE RECITAL

Thursday, June 20, 2019  
3:00PM  
Crawford Concert Hall

Contemporary Chamber Music & The Interdisciplinary Imagination:  
Engaging Advocacy and the Arts in 21st Century Musicians

Zach Osinski, flute, Daniel McCarthy, viola  
Noel Wan, harp

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                     |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|
| And then I knew 'twas wind (1992)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Toru Takemitsu<br>(1930-1996)       |
| "Like Rain it sounded till it curved"                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Emily Dickinson<br>(1830-1886)      |
| Stratus (1975)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Yoshihisa Taira<br>(1937-2005)      |
| Excerpt from <i>Pilgrim at Tinker Creek</i> (1974)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Annie Dillard<br>(b. 1945)          |
| <i>Su</i> (Tracing Back) (2004)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Zhou Long<br>(b. 1953)              |
| from <i>Causae et curae</i> (1150)<br>O nobilissima viriditas                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Hildegard von Bingen<br>(1093-1179) |
| Viriditas (2010)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Stephen Andrew Taylor<br>(b. 1965)  |
| Like Rain it sounded till it curved<br>Like Rain it sounded till it curved<br>And then I knew 'twas Wind –<br>It walked as wet as any Wave<br>But swept as dry as sand –<br>When it had pushed itself away<br>To some remotest Plain<br>A coming as of Hosts was heard That was indeed the Rain –<br>It filled the Wells, it pleased the Pools<br>It warbled in the Road –<br>It pulled the spigot from the Hills And let the Floods abroad –<br>It loosened acres, lifted seas<br>The sites of Centres stirred<br>Then like Elijah rode away<br>Upon a Wheel of Cloud. | Emily Dickinson                     |

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LECTURE RECITAL ... *continued*from, *Pilgrim at Tinker Creek*

Annie Dillard

"Say you could view a time lapse film of our planet: what would you see?  
 The beginning is swaddled in mists, blasted by random blinding flashes. Lava  
 pours and cools; seas boil and flood. Clouds materialize and shift; now you can  
 see the earth's face through only random patches of clarity. Slow the film. You  
 see dust storms, locusts, floods, in dizzying flash-frames. The great human figures  
 of history, those intricate, spirited tissues whose split second in the light was  
 too brief an exposure to yield any image but the hunched shadowless figures of  
 ghosts. Slow it down more, come closer still. A dot appears, a flesh-flake.  
 It swells like a balloon; it moves, circles, slows, and vanishes. This is your life."

from *Causae et curae*

Hildegard von Bingen,

O nobilissima viriditas, que radicas in sole et que in candida serenitate luces in rota quam  
 nulla terrena excellentia comprehendit:

Tu circumdata es amplexibus divinorum ministeriorum.

Tu rubes ut aurora et ardes ut solis flamma.

Tu circumdata es amplexibus divinorum ministeriorum.

O noblest, freshest green, fecundity you are, deep rooted in the sun and shining bright in  
 clearest calm within a wheel no earthly excellence can comprehend:

You are contained within the embraces of the service, the ministries divine.

As morning's dawn you blush, as sunny flame you burn.

You are contained within the embraces of the service, the ministries divine.

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## PROPELLING NEW MUSIC

Thursday, June 20, 2019  
4:30PM  
Watson Chamber Music Hall

REFLECT harp + percussion duo  
Alaina Graiser harp & Brian Graiser  
Angela Schwarzkopf, harp

~~~~~

attach/detach

Monica Pearce  
(b. 1984)

Sonata for Vibraphone and Harp

Elisha Denburg  
(b. 1982)

I. Prologue

II. Sonatina

III. Epilogue

4 Prisms (After Brown)\*

Brian Graiser  
(b. 1986)

*\*World premiere performance*

We Measure in Victims

Brian Graiser  
(b. 1986)

from, *La Mer* (1905)

De l'aube à midi sur la mer

Claude Debussy  
(1862-1918)

*transcribed by Brian Graiser*

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## LOST INFLUENCES: EVOLUTION OF THE HARPIST

Thursday, June 20, 2019  
7:30PM  
Crawford Concert Hall

Nikolaz Cadoret, Electric & Acoustic Lever Harp

~~~~~

*Program will be announced from the stage and will include traditional music and original compositions, all arranged by Nikolaz Cadoret.*

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# YAHS

young artist's harp seminar

Where harpists come to play!

## COME PLAY WITH US IN SUMMER 2020!

Find out more at [harpseminar.com](http://harpseminar.com)

### What is YAHS?

YAHS has become one of the most preeminent summer training programs for young harpists. Held annually in July, YAHS takes place at the exceptionally beautiful hilltop campus of Kenyon College, in central Ohio. YAHS alumni have gone on to attend top conservatories and win prizes at major harp competitions.

### Faculty

**Susan Bennett Brady** • Atlanta Opera Orchestra

**Emily Levin** • Dallas Symphony Orchestra

**Kimberly Rowe** • Harp Column

**Katherine Siochi** • Sarasota Orchestra

**Angela Schwarzkopf** • University of Toronto  
and Duo Scorpio's **Katie Andrews** and **Kristi Shade**

### Programs

#### Young Artist's Harp Competition

July 1–4, 2020 • ages 8–19, three divisions

#### Young Artist's Division

July 4–18, 2020 • ages 12–26, pedal harp

#### Preparatory Division

July 5–12, 2020 ages 8–17, lever and pedal harp

### Find out more

Visit [harpseminar.com](http://harpseminar.com) for program details, competition repertoire and deadlines, and announcements about our renowned Guest Artist program.

## FOLKLORE & FAIRY TALES

Friday, June 21, 2019  
10:30AM  
Watson Chamber Music Hall

Jennifer Alexandra Johnston, cello  
Grace Wepner Ludtke, harp  
Jorge Rodriguez Ochoa, violin  
Alyssa Reit, storyteller  
Avery Tortora, dance

The Swan (1886)

Camille Saint-Saens  
(1835-1921)

Andantino for Cello and Harp

Jack Jarrett  
(b.1938)

The Tinderbox (1837)

Hans Christian Andersen  
(1805-1075)  
*music & script adaptation\* by Alyssa Reit*

*\*World premiere performance*

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# YOUNG COMPOSERS PROJECT 2019 FEATURED COMPOSERS

Friday, June 21, 2019  
4:30PM  
Watson Chamber Music Hall

|                                                                                |                                 |
|--------------------------------------------------------------------------------|---------------------------------|
| Witch Dance                                                                    | Caroline Sadjewski<br>(b. 2009) |
| Nabi                                                                           | Mia Sadfie<br>(b. 2008)         |
| From, <i>Creatures of the Deep</i><br>Encounter in the Abyss<br>Artic Splendor | Annalynn Waddy<br>(b. 2007)     |
| Emerald Waterfall                                                              | Eleni Witte<br>(b. 2006)        |
| 47                                                                             | Miriam Kessler<br>(b. 2005)     |
| from, <i>The Old Ballroom</i><br>Rondo                                         | Julia Crosson<br>(b. 2003)      |
| Sapphire                                                                       | Karisa Ellerbrock<br>(b. 2002)  |
| Intrecciate                                                                    | Erin Hansen<br>(b. 1994)        |

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## THE POWER OF MUSICAL STORYTELLING

Friday, June 21, 2019  
7:30 PM  
Crawford Concert Hall

Elisabeth Remy Johnson

*Chicago Harp Quartet*

Emily Granger, Catherine Litaker, Julie Spring, Marguerite Lynn Williams

Fantaisie sur un thème  
de l'Opéra *Eugene Onegin*

Ekaterina Adolfovna Walter-Kühne  
(1870-1930)

from the ballet *Romeo and Juliet* (1935)  
Act 3, Scene 6, Romeo bids Juliet Farewell

Sergei Prokofiev  
(1891-1953)  
*arranged by Elisabeth Remy Johnson*

Elégie pour la mort d'un berger

Bernard Andrès  
(b. 1941)

Come All Ye Fair and Tender Ladies

Appalachian Folk Song  
*arranged by Elisabeth Remy Johnson*

from, *Every Lover Is A Warrior* (2006)  
1. John Riley

Kati Agócs  
(b. 1975)

from, *Five Preludes for Harp Alone* (1917)  
Whirlwind

Carlos Salzedo  
(1885-1961)

### INTERMISSION

from the opera *La Vida Breve* (1905)  
Spanish Dance

Manuel de Falla  
(1876-1946)  
*arranged by Marguerite Lynn Williams*

Three Dance Sketches (2016)  
I. Relaxed  
II. Joyful  
III. Tango

Richard Bissill  
(b. 1959)

Greenaway Suite  
I. Four Into Seven  
II. il fanco bianco  
III. leaves are dancing

Gavin Greenaway  
(b. 1964)

*program continued ...*

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## THE POWER OF MUSICAL STORYTELLING ... *continued*

Soirées d'été (2013)

I. Sous les Sophoras

II. Sous les Chênes

III. Sous les Platanes

Bernard Andrés

(b. 1941)

Carmen Suite

I. Les Toréadors

II. Aragonaise

III. Habanera

IV. Séguidilla

V. Les Dragons d'Alcala

VI. Chanson Bohème

Georges Bizet

(1838-1875)

*arranged by Marguerite Lynn Williams*

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## THE NEXT GENERATION

Saturday, June 22, 2019  
11:00 AM  
Crawford Concert Hall

### Thrill of the Dance

Multi-media presentation including sound recordings from of *Divertissement a l'espangole* by André Caplet, and *Fantaisie sur un theme by l'opera Eugene Onegin* by Ekaterina Walter-Kühne, with edited film focusing on the art of storytelling through dance and solo harp.

Morgan Short, harp/edited film

### ALL I ASK: SONG BY ADELE

Multi-media presentation combining voice, harp, and dance to the song *All I Ask* made popular by British vocalist Adele. Songwriters include Adele Adkins, Bruno Mars, Philip Lawrence, and Christopher Brody Brown.

Liana Tortora, soprano/harp/dancer

### SHORT INTERVAL

2019 Camp Innovation Harp Ensemble

Daya Asokan, Greensboro, NC; Lauren Barfield, Orlando, FL; Sunniva Berg, St. Paul, MN  
Madeline Chen, Sandy Springs, GA; Gabrielle Grant, Rocky Hill, CT  
Eliza Grayer, Durham, NC; Ezekiel Harris, Wheat Ridge, CO  
Lindsay Haukom, Mansfield Center, CT; Erin Howard, Atlanta, GA  
Lucy Hester, Holly Springs, NC; Ashleigh Jones, Charlotte, NC; Jordan Key, Howell, MI  
Caroline Lacitignola, Brooklyn, NY; Angela Lee, Cary, NC  
Brigid May, Holly Springs, NC; Julianne McCollough, Littleton, CO; Gisela Mejia-Holguin, Deluth, GA  
Sion Moultrie, Charlotte, NC; Allison Qui, Frisco, TX; Sophie Rocco, Greensboro, NC  
Rebekah Thompson, Macon, GA; Liana Tortora, Chapel Hill, NC  
Annalynn Waddy, Macon, GA; Eleni Witte, Kennesaw, GA; Madeleine Worrall, Denver, CO  
Alyssa Reit, storyteller  
Amber Carpenter, conductor

The Snow Queen (1844)

Hans Christian Andersen  
(1805-1875)

*music & script adaptation\* by Alyssa Reit*

*\*Commissioned by the North Carolina Harp Ensemble for  
the Inaugural American Harp Society 2019 Camp Innovation  
World premiere performance*

*This performance includes excerpts from harp solo and orchestral repertoire performed both as solo inserts and as underscoring to compliment the story.*

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## THE NEXT GENERATION ... *continued*

### *Underscoring excerpts*

- Sanctus and In Paradisum from the *Requiem* by Gabriel Faure (1845-1924)
- Neptune from *The Planets* by Gustav Holst (1874-1934)
- Movement No. 1 from *Symphony No. 5* by Dmitri Shostakovich (1906-1975)
- I Pini del Gianicolo from *Pines of Rome* by Ottorino Respighi (1879-1936)
- Movement No. 3 from *Symphony No. 1* by Gustav Mahler (1860-1911)
- The Sorcerer's Apprentice by Paul Dukas (1865-1935)
- Suites No. 1 & No. 2 from *Carmen* by Georges Bizet (1838-1875)
- Violin Concerto No. 1 (1907-1908) by Béla Bartok (1881-1945)
- Romeo and Juliet Fantasy Overture (1880) by Pyotr Ilyich Tchaikovsky (1840-1893)
- Symphony in d minor by César Franck (1822-1890)
- La Mer (1903-1905) Three Symphonic Poems for orchestra by Claude Debussy (1862-1918)
- Petite Suite (1886-1889) by Claude Debussy
- Russian Eastern Overture, Op. 36 (1887-1888) by Nicolai Rimsky-Korsakov (1844-1908)
- Pavane pour une infante défunte (1899) by Maurice Ravel (1875-1937)

### *Solos and ensembles in order of appearance*

- Die Moldau by Bedrich Smetana (1824-1884)
- Wiegenliedschen from *Three Lyric Pieces* by Alfred Holy (1866-1948)
- Movement 1 from the *Sonatine* by Sergio Natra (b. 1924)
- Fraicheur by Carlos Salzedo (1885-1961)
- Fire Dance from the *Petite Suite* David Watkins (b. 1938)
- Vanille from *Spices*, Bernard Andres
- Elegy by Kathy Bundock Moore (1952-2014)
- Soeur Monique by François Couperin (1668-1733)
- Etude de Concert, *Au Matin* by Marcel Tournier (1879-1951)
- Gypsy Moth from *Small Tunes for Young Harpists* by Bonnie Goodrich
- Siciliana from the *Suite of Eight Dances* by Carlos Salzedo
- Processional by Linda Wood Rollo (b. 1945)
- Premiere Arabesque by Claude Debussy (1862-1918)
- Lolita, la Danseuse from *Images, Suite No. 1* Op. 29 by Marcel Tournier (1879-1951)
- Nocturne from the *Petite Suite* David Watkins (b. 1938)
- Solfegietto by Carl Philippe Emmanuel Bach (1714-1788)
- Sonatina in C minor, Francois-Joseph Naderman (1781- 1835)
- Toccata from the *Sarabande e Toccata* by Nino Rota (1911- 1979)
- Song of Healing by Koji Kondo (b. 1961)
- Dona Nobis Pacem, setting from the *Mass in C Major*, K. 257 (1776)
- by Wolfgang Amadeus Mozart (1756-1791)
- Variation 1 & Variation V from *Fantaisie on a theme of J. Haydn*
- by Marcel Grandjany (1891-1975)
- Wolsey's Wild by Alyssa Reit (b. 1953)

Please hold your applause until the end of the performance

*This program is sponsored in part by support from the Eastern Music Festival.*

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# AHS 2020 National Conference

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